DECEMBER 15, 1941

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by J. Abresch, N. Y.

NINO MARTINI

Returned from Concert Tour to Fulfill Season's Engagements at Metropolitan Opera

20 CENTS

Donald Dickson

American Baritone

Town Hall, New York, Oct. 29, 1941

New York World-Telegram:
"He probed deep into a song's core and made it live its moment of packed drama."

New York Times:
"Reliable adherence to true pitch."

New York Herald-Tribune:
"Voice a good one, voluminous and of wide range."

Management

N B C CONCERT SERVICE

RCA BUILDING NEW YORK

MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3045 | NEW YORK, DECEMBER 15, 1941 | Vol. CXXIV—No. 9

War Finds Musicians Ready—Music Looms as a Vast Force In Upholding Nation's Morale

Survey of Concert Managers' Plans Shows Only Few Cancellations—Metropolitan Retains Mme. Butterfly—Mikado Performances Tabooed—Blackouts and Alerts Fail to Affect Audiences—Radio under U. S. Control

As the Axis powers, Japan, Italy and Germany, launched their war upon the United States, the musical forces of America were quick to reply. They planned not only to do their part actively in whatever service might be asked but, as in 1917-18, to lead the way in the upbuilding of morale in military and civilian life.

In statements to the Musical Courier, managers of artists stressed their willingness to co-operate in whatever manner the Federal Government may suggest. In behalf of their artists, they pledged active participation in presenting programs, for war benefits, for those called to service and for the general public. If, as already indicated by the Treasury Department, campaigns again will be undertaken to raise funds for the war, musicians are expected to play a leading part.

In New York, where air raid alarms have already sounded and residents have had an opportunity to become familiar with what is required of them, both Robert Simon, president of Carnegie Hall, and Kenneth Klein, director of the concert department at Town Hall, have conferred with police and fire officials and are working out plans to care for their audiences in the event of alarms. In London and other war cities abroad, it is pointed out, attendance has rarely suffered at concerts, except under extreme circumstances.

These steps also provide for any blackout that may be ordered. Although New York, at the time of going to press, had not been darkened, the bridges leading into the city had all been tested for blackouts.

The State Department clamped down on visas and, although no official ruling had been given at the moment of going to press, it was indicated that exit and re-entry permits of aliens would be issued "sparingly." As Congress extended the war to include Germany and Italy, tours by alien artists now here, which include engagements in Cuba, Canada, South America and Latin America, were to be cancelled.

A Federal judge has announced that applications for citizenship from persons born in Germany, Italy or Austria would be deferred until further notice.

Certain conductors of German origin now holding posts with orchestras may face Federal proceedings. One leader, here for several years, is known to be on the Government list for possible internment.

West Goes On with Music

The West Coast blackout caused theatres and auditoriums to dim the lights on the marquees, but no concerts have been cancelled to date, according to word received both by the Musical Courier from its correspondents and from managers of artists engaged there in concerts. Concert-goers were quite nonchalant and attendance was not affected. On Dec. 8 Nathan Milstein, violinist, gave his Tacoma recital and the following night appeared in Seattle. Donald Dickson, Metropolitan Opera baritone, carried out his Dec. 9 date in Olympia, Wash.

John Barbirolli, according to Columbia Concerts, Inc., his management, is expecting to fulfill his guest appearances with the Los Angeles Philharmonic. The San Francisco Symphony programs are uninterrupted at the moment.

Several musicians have homes on the West Coast in the vicinity of the areas blacked out. These artists include Jascha Heifetz, Vladimir Horowitz, Nelson Eddy, Josef Hofmann, Mr. Barbirolli, Douglas Beattie, Lauritz Melchior, Richard Bonelli, Emanuel Feuermann, José Iturbi and many others. Ethel Bartlett and Rae Robertson have a home there, but like most of the others were in the East when the threatened air attack by the Japanese developed.

The first cancellation of concerts planned for any artist occurred in the case of Yoichi Hiroaka, xylophonist. Since 1930 he has been a radio artist on programs of NBC and also appeared in concert. According to NBC, his concerts were immediately cancelled at the outbreak of the war.

Broadcasting Stations Guarded

All persons entering the NBC building at Rockefeller Centre must present identification, whether they are artists participating in programs or having other business there. Employees have been fingerprinted and identification cards issued. Vital sections are under guard.

The Columbia Broadcasting System's main building at 485 Madison ave., New York, is closed to studio audiences but they are permitted in other buildings where programs are given. Certain areas are restricted and no one without proper identification is permitted to approach them. Passes have been issued to employees. Two telephones have been listed to summon guards in case of emergencies and explicit orders have been issued to the guards to prevent persons from approaching the restricted areas.

Programs of both chains broadcast from the East have not been affected.

Axis Aliens in Minority

According to NBC officials, the roundup of aliens in this country is expected to have little effect on the NBC Orchestra. "Possibly a half dozen would come under any such regulations," it was said.

(*Please turn to page* 4)

Merry Christmas

says Lotte Lehmann. Lauritz Melchior was not so much stunned at the early visit of the Yuletide saint as he was to discover his Metropolitan Opera colleague in disguise.

Photo by Leonard Hyams

Music Centres in Far East under Attack

While a veil of secrecy shrouded events in stricken Hawaii, as a strict censorship went into effect, artists recalled that the pleasant city of Honolulu was a favorite stop-off place for musicians on the way to Australia until the war began. Many leading artists gave recitals there for the members of the large American colony, who have been ardent supporters of concerts.

Huapala, Hawaiian dancer, told the Musical Courier that messages from persons there tell of the excellent morale of the people despite the bombardment by the Japanese in the first onslaught of the war. She said that since the native dance is part of the normal activities of the islands, she could "see no reason at present for its discontinuance."

Manila, in the Philippines, reported under air bombardment, has a Symphony Orchestra of native musicians founded in 1932 by the late conductor, Alexander Lippay, and since 1939 conducted by Herbert Zipper. This group gave festivals in the summer at Baguio and offered concerts in other of the Southern Islands. Among native Filipino artists, the best-known is probably Enya Gonzalez, operatic soprano.

ANNUAL

BOOKING ISSUE

RESERVATION NOTICE

The Musical Courier's Annual Booking Issue, to be published on February 1, 1942, will again be strictly limited in size. Under no circumstances shall we permit the Booking Issue to exceed 144 pages, in conformity with our policy of providing a compact, readable, easy-to-handle annual reference issue.

To avoid repetition of our experience—we were obliged to decline many pages of advertising—may we urge you to make space reservations at once, by wire or letter?

Vol. CXXIV, No. 9
Whole No. 3045

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Reentered as Second Class Matter June 21, 1941, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

December 15, 1941
Sixty-Second Year

RCA BUILDING NEW YORK

Metropolitan Will Continue Original Language Policy

(*Continued from page* 3)

The personnel lists of ensembles of the Columbia Broadcasting System are being checked to ascertain how much effect the Federal ruling will have on them.

Managements are also keeping in mind the fact that Great Britain has declared war on Roumania, Finland and Hungary, and these nationals may be affected.

Except for the opera, comparatively few alien artists are in this country at present, the managers told the Musical Courier. Many such artists are refugees, some of whom have applied for citizenship.

Tours planned for the season are expected to be fulfilled without difficulty although getting these artists out of the United States is a matter upon which they are awaiting a more definite ruling from the State Department.

Butterfly Remains on Opera Roster

Reports recently circulating that the management of the Metropolitan Opera Association had decided to give no further performances of Puccini's Madame Butterfly this year because of the war were flatly denied by Manager Edward Johnson. The rumor arose, according to Mr. Johnson, in a discussion between several newspaper men in the Metropolitan press room. Butterfly was given once this season and only the fact that it was not scheduled for repetition for the next few weeks seems to have given rise to the idea of its abandonment.

No change whatever is contemplated in the season's repertory, the present war being, according to Mr. Johnson, one of ideas rather than of nationalities. "It is not our intention," he declared, "to show the slightest sign of weakness regarding the works to be presented or even on the question of languages. That we are presenting The Magic Flute in English is due to no other reason than that we find it easier to cast that way. Verdi, Wagner and Puccini are universal figures. If we drop one of them, we should logically drop everything, giving no Italian opera because of the Italian rulers and even no French because of Vichy."

Charles L. Wagner's opera company, which has completed its present season of Don Pasquale and The Barber of Seville, has changed plans for 1942-43 and will present Boheme in English, exclusive rights to which in this form it holds from the publishers. The Puccini score will replace Madame Butterfly, which was withdrawn within 36 hours after Japan attacked the United States, according to Mr. Wagner's office.

John Garris, new buffo tenor of the Metropolitan Opera, was picked up by the Federal Bureau of Investigation in the first round-up of aliens in New York. Born in Frankfort, Mr. Garris who has sung in Berlin and Munich, came here as a refugee. He escaped from Germany to Greece and succeeded in leaving there just prior to the invasion of that country. He was taken to Ellis Island for questioning.

War Benefits Raise Problems

Meanwhile, the managers are preparing for a call from the government to provide, as in the last war, programs of entertainments not only for the men in camps but also for war benefits. Already many artists have participated in affairs for Bundles for Britain and similar benefits: these are expected to be increased.

Arthur Judson, in pledging his cooperation, pointed out that this time conditions are different from those in 1918. Said Mr. Judson:

"We are ready and willing as the representatives of artists to present such programs as we have for the USO, Bundles for Britain and other such affairs. In the last war, however, there was no union to be considered. It may be that this time the unions of musicians and artists may have something to say. These unions may limit what an artist can do, and the representatives of the artists will be powerless.

"I have always believed, and still believe, that the government should be in direct charge of such affairs. There should be a government agency to direct them and they should not be under private enterprises.

"There is also the matter of taxes, which have increased so greatly. The government seems more interested in this phase than in providing music. Persons who formerly supported orchestras have had their available funds taxed so greatly that it has affected their support."

Edward Canavan, assistant to James C. Petrillo, president of the American Federation of Musicians, when questioned on the issue raised by Mr. Judson replied:

"The American Federation of Musicians is 100 per cent American. We will do all we can to defeat Hitler and his allies, including the Japanese. We expect a meeting of our executive board to take action on artists volunteering their services. The only danger I can see is overworking benefits. We will keep our eye on this.

"Thousands of our members are in the army, as volunteers and under the draft. We expect to participate as musicians in benefits and in programs for those in service."

With the New York Philharmonic-Symphony players now all American citizens, the personnel is expected to carry on without material change unless service ages are altered by Congress. The personnel of the Boston Symphony is reported to be 80 per cent American by birth or naturalization.

Mr. Judson said that he anticipated "no difficulty in personnel for the rest of this season," and reports from the West Coast apparently bore him out. He said that "what happens this summer will be the guide for next season." Because the last war came upon us so suddenly, much that was learned then "can be discounted now."

Musical Boom Foreseen

Albert Morini, concert manager, supported much of what Mr. Judson said but went further and forecast a boom season ultimately. He stated:

"People will be nervous at first and there will be a temporary drop in the music business, but then will come a gradual increase and ultimately a boom in concert activities. New York managers will, of necessity, have to await word from the local managers. The latter must carefully survey their own fields to find out what is wanted next season. For this reason bookings both generally and locally will probably be made later than usual.

"All of us will co-operate with the government. Artists will gladly contribute their services in building up morale both of the military and civilian population. The unions will have to go along in this.

"I do not believe the South American field will be affected. Even though ships may be commandeered, planes will be available for the transportation of artists there. The other countries, Canada, Mexico and Cuba, will also want our artists, but there it will probably be neccesary first to get governmental permission."

Salter Optimistic About Next Season

Jack Salter said that he saw no reason why the present situation "should harmfully affect the concert situation; quite the contrary. He stated that since the declaration of war he had received letters "asking for engagements for my people for 1942-43." Mr. Salter cited a letter from an opera impresario asking for dates for next season, "with no mention of contingencies arising." Other letters have come from all sections of the country, "including those most likely to be affected by any possible threats of invasion."

"In times of stress," said Mr. Salter, "people want the solace of great music. It happened in the last war and will happen again. There is no reason to believe that the reactions of the public will be different now from then."

(*Please turn to page* 28)

Astrid Varnay Shatters Opera Precedents By 2 Wagner Debuts Without Rehearsal

"Without precedent in the history of the Metropolitan" and "recalling the ability of the late Andreas Dippel as a pinch-hitter" were two verdicts for the achievement of Astrid Varnay, 23-year-old Swedish-American soprano, who has sung two taxing Wagnerian roles at that house inside of a week without previous stage experience, and with gratifying success. The heroine of the early part of this stirring season, Miss Varnay made her unheralded debut on Dec. 6 as Sieglinde in Die Walküre, when Lotte Lehmann was unable to appear. Despite the fact that she had never sung either role before, she again stepped in six days later and sang Brünnhilde in the same work, making possible its repetition on Dec. 12, when Helen Traubel reported herself indisposed. This feat was accomplished without a complete orchestral rehearsal.

Miss Varnay is the daughter of Alexander Varnay, who was a stage director and one of the founders of the Oslo Opera, and of Maria Yavor, operatic coloratura soprano. She has lived in the United States since the age of five and received her training here.

ASTRID VARNAY

A complete review of Miss Varnay's appearances will be published in the next issue of Musical Courier.

Dvorak Tablet Unveiled in New York

In the presence of a large gathering of noted musicians, a bronze tablet commemorating the 100th anniversary of the birth of Antonin Dvorak was unveiled on Dec. 13, on the front of 327 East Seventeenth Street, New York, the house where Dvorak lived during a large part of his stay in America from 1892 to 1895. The ceremonies included addresses by Mayor F. H. LaGuardia; Jan Masaryk, Czechoslovakian Minister of Foreign Affairs; Col. Vladimir Hurban, Czechoslovakian Minister in Washington, and several pupils and friends of Dvorak, among them H. T. Burleigh and J. G. Kovarik. Others on hand were Bruno Walter, Fritz Kreisler and Arthur Judson.

Constance Hope Closes Offices after Union Row

After 10 years in publicity work for artists, Constance Hope Associates closed its office in New York on Dec. 12 after a disagreement with the American Advertising Guild over the discharge of an employee whom, Miss Hope stated, she deemed "incompetent." In an open letter, the union employees contended the closing constituted a lock-out.

JAN PEERCE PAYS DEBUT BET to Mrs. Nicola Moscona, wife of the Metropolitan Opera bass, who in Cincinnati last summer wagered $1 with him that he would join the company this season. Left to right, Mr. Peerce, Mrs. Moscona, Mr. Moscona, General Manager Edward Johnson and Mrs. Peerce at a congratulatory cocktail party following the new tenor's debut. The $1 bill is autographed by prominent musicians.

Dance Novelties Gaily Premiered For N.Y. Patrons

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The Ballet Theatre had its gala New York re-opening at the Forty-fourth St. Theatre, on Nov. 26, and on Dec. 8 a new policy was inaugurated: for the duration of its New York run, just three works are to be presented—Bluebeard, Princess Aurora, and Judgment of Paris.

In addition to the many favorites that are associated with Ballet Theatre, two new works were introduced. After several postponements, Slavonika, the first of the two, finally had its United States premiere on Nov. 21. It is dedicated to the centenary of the birth of Dvorak and its choreographer, Vania Psota, utilized that composer's delightful Slavonic Dances. Loosely constructed, the ballet is a succession of dances. There is a slight story, but it is hardly to be detected amid the stage action. Irina Baronova made the best of her role as Slavonika, and so did George Skibine as her lover. Lucia Chase and Borislav Runanine supplied the flimsy comedy relief, and the corps de ballet joined in the group dances. Alvin Colt's costumes were so brilliant that it quite literally was necessary to give the eyes an occasional rest. Lucky peasants, who could sport such finery; they looked more like Czech aristocrats at a costume affair! Antal Dorati conducted.

Slavonika was accompanied by the unfortunate programming that seems to have become a habit of this particular management. Anton Dolin's Capriccioso opened the program, and it too is just a suite of dances. Most of the principals are familiar, though two major changes were noted: Alicia Markova has replaced Stragonova, and Ian Gibson now is Karen Conrad's partner. Markova's dancing is, of course, flawless, but it is difficult to think of the ethereal Goddess of the ballet cast in the role of a peasant; and, indeed, the necessary earthy quality was missing. Ian Gibson is a happy choice and is a fine complement to the sparkling and crisp technique of

(*Please turn to page* 16)

JAN VEEN'S GROUP IN THREE DANCE CONCEPTIONS.
Left, Dispossessed, to Debussy music; right, Conflict in Dynamics, percussion score by Adele Hooper; below, Roumanian Folk Dances, to a Bartok Suite.

NBC, Juilliard and Federation to Found Violin Contest

The National Broadcasting Company, in collaboration with the National Federation of Music Clubs and the Juilliard School of Music, has announced a nationwide competition for a violinist. Beginning in January, 1942, the three organizations will jointly offer to violin students in America between the ages of 16 and 22 an opportunity to win a scholarship for a year's study at the Juilliard School in New York. Preliminary auditions will be held, it is announced, in the various districts of the United States, and from these winners a finalist will be selected for a nationwide audition on the air. Detailed plans will be announced in January.

Competition for American Opera Announced by Juilliard

A competition for the production of an opera by an American composer has been announced by Oscar Wagner, dean of the Juilliard Graduate School. If a suitable work is found, it will be produced by the opera department with Albert Stoessel conducting and Alfredo Valenti as stage director. Scenery will be designed by the class in stagecraft, in charge of Frederick J. Kiesler and built under his direction.

Composers must be American citizens, native or naturalized; the work may be full length or in one act; and the libretto in English. The opera should be of modest proportions and suitable for production in theatres not designed especially for operatic performances. Also, it should be scored for an orchestra of between 30 and 50 musicians and should not provide for rarely used instruments.

Scores should be sent Dean Wagner at the school by March 1.

Teachers of Nation to Meet in Minneapolis

MINNEAPOLIS.—This city is preparing to welcome the annual meeting of the Music Teachers' National Association, Dec. 26 to 31. The sessions will be held, as usual, in conjunction with those of the National Association of Schools of Music, and the American Musicological Society. Many noted musicians are among those to be heard as speakers, and programs will be given by the Minneapolis Symphony and others.

Anne Brown Joins List of Albert Morini Artists

Anne Brown, Negro soprano, has been added to the list of artists under the management of Albert Morini. Miss Brown, identified with the role of Bess in Gershwin's Porgy and Bess, was heard by Mr. Morini in a concert inaugurating the season at the Brooklyn Academy of Music and later in Beethoven's Ninth Symphony with the NBC Orchestra conducted by Leopold Stokowski. Miss Brown, in her tour, will be heard in operatic arias, Lieder and contemporary folksongs.

TRIO IN ST. LOUIS.
Kurt Baum, right, new tenor of the Metropolitan Opera Association, with Grace Moore and Carlo Morelli. The three sang the principal roles in Tosca there.

Robin Hood Dell to Hold 7-Week Series

PHILADELPHIA.—The management of the Robin Hood Dell Concerts on Dec. 4 met with officials of Local 77 of the American Federation of Musicians and signed an agreement to assure 28 programs beginning Monday evening, June 22, and concluding Aug. 10.

St. Louis Opera Closes with Feted Falstaff

ST. LOUIS, MO.—The final performance of the St. Louis Grand Opera Company was Verdi's Falstaff, resulting in a triumph for John Charles Thomas, who sang the title role. The audience was the largest of the short season and the production the most complete and satisfactory. Dusolina Giannini was highly effective as Mistress Ford. The balance of the cast, all capable artists, included Christina Carroll, Mack Harrel, Sonia Sharnova, Hertha Glaz, Felix Knight, Douglas Beattie, Robert Long and Monas Harlan. The settings of Richard Rychtarik were expertly designed, and the musical direction of Laszlo Halasz was accomplished with fine discretion.

O. C.

Chicago Opera in Gala English Hearings

By RENÉ DEVRIES

CHICAGO.—Chicagoans have responded magnificently to the cause of our resident opera company, resulting in record-breaking box office receipts. These seem to foretell that for the first time in the history of the Chicago Opera Company there may be no large deficit when the curtain comes down for the season on Dec. 13. Sold-out houses have been the general rule under the managerial skill and artistic finesse of Fortune Gallo and Giovanni Martinelli.

In Otello, Lawrence Tibbett made his reentry after an absence of three years and as Iago rode to new heights as a lyric-actor of unforgettable achievement. Giovanni Martinelli sang the title role with those clarion tones that always thrill, and his portrayal of the jealous Moor carried the note of passion forcefully. Vivian Della Chiesa sang Desdemona with the purity and beauty of tone that have ingratiated her with seen and unseen audiences. Ada Paggi was very much in the picture as Emilia and so were Mark Love, the Lodovico; Giuseppe Cavadore as Cassio; and Joseph Cristea as Roderigo. To Carlo Peroni, who conducted, is due in a great measure the success of a performance that may well be written in golden letters in the company's history.

Aida with Mobley Lushanya, Karin Branzell, Kurt Baum and John Charles Thomas in the leads and Emile Cooper at the conductor's stand registered one hundred percent, for the entire cast toed the mark and chorus and orchestra worked wonders under the baton of a man who instilled into players and singers his effervescent enthusiasm.

Carmen had its second presentation with a somewhat different cast. Coe Glade in the title role was regal and beautiful in looks and in glorious voice, she scaled the top. Dorothy Kirsten, young protégée of Grace Moore, is no longer merely a "comer." Her beautiful singing of Micaela proved that she is destined to play an important role in the realm of grand opera. Sydney Rayner's Don Jose and Carlo Morelli's Escamillo were above reproach and with the energtic and erudite Peroni at the helm, the Bizet score was given in the grand manner.

Cooper Conducts Lohengrin

Well tried singers in Lohengrin, with Emile Cooper towering over all from the conductor's stand, made the Wagner music drama one of the most spectacular performances of the second week. Lauritz Melchior's Knight of the Grail remains an object for admiration, especially vocally. The Elsa of Rose Bampton is as chaste in mien as her song is pure and poetic. Returning to the fold, Stephan Ballarini created a deep impression as Telramund, which he invested with a round and beautiful voice and his spouse in the drama, Sonia Sharnova gave allure to Ortrud.

Cavalleria and Pagliacci brought Dusolina Giannini, repeating her emotional delineation of Santuzza, and Sydney Rayner, her *vis-à-vis*, vocally excellent. Mona Bradford, assigned a major role for the first time, made the opportunity count, for she was the most seductive Lola we have seen in a long time and she sang with luscious tone. Peroni's conducting was forceful and won much applause after the intermezzo. In glorious fettle, Martinelli as Canio thrilled his hearers to such a point of enthusiasm as to cause real pandemonium. Bonelli was a close second in the public's esteem, though Leola Turner's fine Nedda, Edward Stack's excellent Silvio and Giuseppe Cavadore's outstanding Harlequin were applauded to the echo.

DOROTHY KIRSTEN,
heard with the Chicago Opera Company.

Falstaff Sung in English

Champions of opera in English had cause to rejoice for the performances of Falstaff and Martha can be counted among the best ever sung in our native tongue. Much time and labor resulted in both instances in the texts being projected most intelligibly and both productions enhanced the virtues of our American singers to a new high. In the Verdi masterpiece John Charles Thomas as the fat and bibulous knight made a palpable hit, for he has succeeded in imbuing the role with a new sense of humor that made his impersonation doubly amusing and impressive. A newcomer, the baritone Hugh Thompson, scored heavily in the role of Ford. His voice is large, well projected and his craftsmanship is already that of a routined artist. Other luminaries in the lengthy cast were Dusolina Giannini, who repeated as Mistress Ford her previous success. Virginia Haskins, a frail Nanette; Hertha Glaz, a well-voiced Mistress Page, and especially Sonia Sharnova, whose singing of Dame Quickly called for highest encomiums. Giuseppe Cavadore gave prominence to the role of Dr. Caius. The performance made us acquainted with a conductor of uncommon merit, Laszlo Halasz, artistic and musical director of the St. Louis Grand Opera.

Martha with Native Cast

Martha, with Helen Jepson, Coe Glade, James Melton and Douglas Beattie in the leads, proved the best propaganda for opera in the vernacular. Conductor Peroni saw to it that his orchestra at no time covered the voice, so that each word came over the footlights distinctly, and the many funny utterances found quick response. As Lady Harriet, Miss Jepson has this season added a certain warmth that is reflected in her picturization of a part demanding a certain tenderness. Coe Glade found in the role of Nancy opportunities to exhibit her comic sense and tonal amplitude. Melton effected his reentry as Lionel, exposing anew the charm of his personality and the luster of a generous voice. Douglas Beattie sang tellingly the music given to Plunkett. The rest of the cast came up to the standard of the quartet with the chorus sharing in the success of the night.

(*Please turn to page* 12)

HELENA FIGNER,
Brazilian mezzo-soprano, will combine the folk music of Argentina and the early Italian classic repertory for her first appearance at Town Hall, New York, on Dec. 20. Born in Rio de Janeiro, Miss Figner began her career in Brazil, and then went to Italy and France. For several years she studied with Mme. Gabrielle Ritter-Ciampi. Miss Figner has appeared in recital throughout South America, in France, and as featured soloist over BBC.

National Opera Founded by Morini and D'Andria

Albert Morini, artist manager and Giorgio D'Andria, operatic impresario, have signed contracts organizing The National Grand Opera Company which will present Verdi's La Traviata in English with notable singers, orchestra, chorus, ballet and complete *décor* in an eight-week tour next season, starting in October.

Both Metropolitan Opera artists and young American singers will make up the touring company which will have Mr. D'Andria as director. He has presented seasons of opera in South America, Havana and Puerto Rico for several years with leading artists from the Metropolitan.

Mr. Morini, in announcing the new company, said that there has never been a time "when the demand for opera in English is more insistent than today." Pointing out that this country is one of the few where opera is sung in a foreign tongue, he said that while there was a legitimate reason for this in the past, "America today is producing some of the best singers in the world."

"America was almost entirely dependent upon foreign artists because of the lack of American singers with operatic experience and routine," Mr. Morini stated. "This reason no longer exists. The majority of the artists at our Metropolitan Opera are American-born singers, many of whom have won and are winning world fame. One of the most important factors in increasing the popularity of grand opera in this country will be to present it in a language intelligible to the general public."

Mr. D'Andria last Spring, under the sponsorship of the Pro Arte Musical Society in Havana staged a season of opera and had among his artists Bruna Castagna, Rose Bampton, Hilda Reggiani, Frederick Jagel, Jan Kiepura and Robert Weede, of the Metropolitan. Recently in Puerto Rico, the personnel of his company included Zinka Milanov, Jarmila Novotna, Annamary Dickey, Richard Bonelli, George Czaplicki and Nicola Moscona as well as Mme. Castagna. In April he will again present his company in Havana and in the autumn in Puerto Rico.

Mr. D'Andria was associated with Adolf Bracale, whom he joined at the Khedival Theatre in Cairo and subsequently toured with this impresario in Europe and South America. He is an American citizen.

Metropolitan Opera Orfeo Revival and Many Debuts Mark Initial Weeks of Season

By HERBERT F. PEYSER

HERBERT F. PEYSER

With commendable dispatch the Metropolitan brought into action one of its million candlepower stars the very second night of the new season. The opera was Orfeo, restored to currency after a brief period of disuse, the singers Kerstin Thorborg, Jarmila Novotna, Marita Farell and Annamary Dickey. But all of these and also the choregraphic labors of the new ballet master, Laurent Novikoff, were secondary to the news of the evening, Bruno Walter. The illustrious guest rightly harvested the principal honors and certainly most of the applause.

I have often heard Mr. Walter's Orfeo in Europe and while I do not rate it as high as his Fidelio, his Tristan, his Ballo in Maschera, his Don Giovanni, his Dalibor and his Iphigenia in Aulis, I was never so favorably impressed by its style, distinction and mastery as this time. Gluck's hymn of connubial devotion has been the object of some hard and even shocking treatment at the Metropolitan since that epoch, infinitely remote, when Toscanini brought out there the most transcendent performance I ever expect to hear. It is Mr. Walter's merit that he has purified and ennobled the work by filling it with a newly consecrating spirit, tightening its movement and effecting some important musical changes. The latter include the restoration of the overture, that no European opera house ever omits and which, if not great music (though hardly the "niaiserie incroyable" Berlioz called it), does fill an essential purpose; the use of a lovely number, extracted from one of the several Orfeo versions, as interlude between the hell and the Elysian Fields scenes; the extension of the last act duet by a fine page hitherto cut, the return to the finale of Orfeo's apostrophe to love and the deletion (regrettable, I think) of the trio of Amor and the happy pair, as well as of an air of Amor's. But more important than these is the revitalizing impulse of the conductor's entire approach to the enduringly lovely creation of Gluck.

Mme. Thorborg has never been my ideal of Orfeo, but I have seen her performance so often that I am now wholly accustomed to it. Although she looked well and acted with dignity she was not in good voice this time and the "Che faro" (which Mr. Walter takes at exactly the right tempo) ended with never a handclap. Mme. Novotna was a vision, no less, and her Eurydice has a more moving quality, it seemed to me, than heretofore. Mmes. Farell and Dickey were competent but to my dying day the air of the Happy Shade will mean to me only the voice and the loveliness which were Alma Gluck.

I found Mr. Novikoff's choregraphy disappointing. True, the serpentine mass of writhing limbs at the outset of the hell scene was effective, though Margarete Wallmann, in Vienna, used to order this sort of thing much better. The doings in the Elysian Fields were not much of anything, what with their general skimpiness and their prevailing lack of grouping, design or plan. And certainly the denizens of paradise, however measureless their felicity, sorely needed the ministrations of beauty specialists and inventive costumers.

Der Rosenkavalier Brings Debuts

The first German performance of the season, on Nov. 27, was a dull, lusterless and terribly long-winded representation of Der Rosenkavalier. That Rosenkavalier is disproportionately long is the fault of Richard Strauss. That on this occasion it was pallid and without sparkle or inspiration was the fault of Erich Leinsdorf. By this time some people hereabouts have begun to appreciate that, more than almost anything else, a conductor can make or mar an operatic performance. Mr. Leinsdorf marred this one.

He restored practically all the cuts hitherto made in the opera but for this I commend him. I object on principle to cuts because they injure the form and substance of a work. Strauss has filled the misshapen architecture of much of this score with dead-wood and sawdust. So much the worse for Strauss. Yet I have heard numerous Rosenkavaliers in which under inspired guidance, the sawdust glistened like diamond chips. But then conductors of a different calibre than Mr. Leinsdorf were at the helm and the orchestral playing was not the messy exercise of the Metropolitan instrumentalists in this instance, when even the great trio, without the semblance of a thrill, went into one ear and out of the other.

There were two debuts to enliven the first act with a fillip of momentary interest. Gerhard Pechner, a German buffo, did the inconspicuous part of the Notary, whose duties are too small and transient to furnish an index of the newcomer's abilities. But the audience applauded excitedly the episodic contribution of the tenor, Kurt Baum, as the Italian Singer in the scene of the Marschallin's levee Mr. Baum did not sing his Italian air anywhere as beautifully as I remember Charles Kullman doing it in Berlin, yet his voice, in spite of constricted and throaty tones, sounded better than I have ever heard it in more important parts at Prague and Vienna. The high tessitura of the song did not greatly bother Mr. Baum and by a few engaging touches of "business" he actually individualized the character.

High spots were otherwise strikingly absent. The Marschallin is Lotte Lehmann's most memorable part but Mme. Lehmann was far from her best on this occasion. Mr. List's Ochs, though it has the authentic Viennese note, was more restrained in its ribaldries than it used to be—and not to its advantage. Nor is Risë Stevens' Octavian the fine-grained achievement I knew in Vienna, tarred as it is with the Hollywood stick. Eleanor Steber's pretty voice, I hope, will not too frequently be exposed to the music of Sophie.

Tannhäuser Opens Second Week

If Wagner was not given the second night of the season's first week, according to an unwritten law at the Metropolitan, he was at least given the first night of the second week. Tannhäuser, on Dec. 1, drew a large gathering though not a record-breaking one. Nor did the performance exhibit any record-breaking features. It was fair to middling routine and "der alter Herr Schlendrian" had a pleasant evening of it.

Mme. Branzell, the Venus-to-have-been, succumbed to indisposition long enough before curtain time to permit the distribution of slips announcing the substitution of Mme. Thorborg. The Venus of this artist is a well-known and respected story, whether it fills all the specifications or not, and once more it was a sightly and sculptured apparition. Vocally it was a less engaging story, punctuated by some disaffecting struggles with the pitch.

Helen Traubel has not been a frequent Elisabeth here but by and large her performance is a fine one. If the deeper spiritual undercurrents are not always discernible she nevertheless delivers the Prayer with touching simplicity and feeling and a beautiful flow of legato, as well. Her buoyant Dich Theure Halle she capped with a true and ringing high B. There was further beautiful singing in the second act, if now and then Mme. Traubel risked driving her voice. Mr. Melchior's Tannhäuser was one hundred per cent Mr. Melchior's Tannhäuser. The tenor's singing showed that he had allowed his voice some beneficial rest last summer. Julius Huehn, the tallest Wolfram in many a day, needs to grow in the part—whereby I intend no pun. His performance, at any rate, is sincere and conscientious. The always noble Landgrave of Mr. Kipnis was vocally less than its best and disposed to some excesses of "business."

Laurent Novikoff's new Venusberg choregraphy seemed no great improvement over the old. However, the spectacle of scattered pairs of fauns and Bacchantes racing madly in and out while the three Graces went through their tranquil pantomime was something novel and passing strange. Strangest of all was the lone satyr who, to the tapering diminuendo prior to Tannhäuser's awakening, rushed to the center of the stage, violently scratched his hairy flanks and then slunk out, becomingly ashamed.

Before the last act Mr. Leinsdorf conducted Mozart's Masonic Funeral Music in memory of Gennaro Papi, while the audience stood.

(*Please turn to page* 10)

ALEXANDER KIPNIS, bass-baritone, sang the role of Sarastro in the Metropolitan Opera's revival in English of Mozart's The Magic Flute, under Bruno Walter.

Photo by Cosmo-Sileo Co.

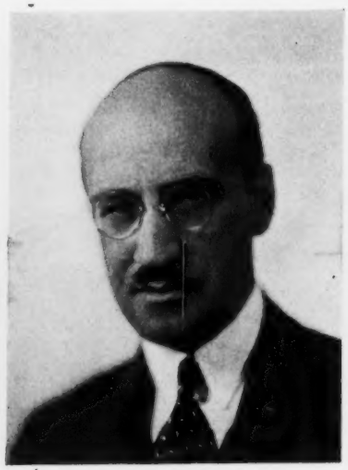
ANNA KASKAS, Metropolitan Opera contralto, riding in New York's Central Park. She sang Ulrica in A Masked Ball on the Chicago Opera's opening night.

National Concert and Artists Corporation Formed

Photo by Westhauer

ALFRED H. MORTON

DANIEL S. TUTHILL



MARKS LEVINE

Photo by Ray Lee Jackson

O. O. BOTTORFF

Announcement has been made of the sale of the talent and artists service business of the National Broadcasting Company, including Civic Concert Service, Inc., to Messrs. Alfred H. Morton, Daniel S. Tuthill, Marks Levine and O. O. Bottorff, four veteran NBC executives.

A new company will be formed, to be known as the National Concert & Artists Corporation, to carry on the business. It will occupy offices at 711 Fifth Avenue, New York City, with branch offices in Chicago, Hollywood and San Francisco. The sale will be effective Jan. 1, 1942.

Mr. Morton, vice president of NBC, will be president of the National Concert & Artists Corporation. Messrs. Tuthill, Levine and Bottorff will be vice presidents of the new company. S. L. Ross, also an NBC veteran, will be secretary and treasurer.

Former Executives Continue

O. O. Bottorff will continue as president of Civic Concert Service, Inc., a wholly owned subsidiary of National Concert & Artists Corporation, with Mr. Morton as chairman of the board. D. L. Cornetet will continue as vice president of Civic Concert Service in charge of the Chicago office.

Marks Levine will continue as managing director of the Concert Division, and Daniel S. Tuthill, as managing director of the Popular and Radio Divisions, and will continue the same policies of personal service to artists and clients which have proved so successful during the past twelve years.

"As one of the key executives of NBC for more than ten years, and prior to that, five years as European manager of the Radio Corporation of America, Mr. Morton brings to the new corporation a wide and successful career in many branches of the radio and entertainment fields," an announcement by Niles Trammell, president of the National Broadcasting Company, said.

"After several discussions with Mr. Morton and his associates—all personal friends of long standing — I have every reason to believe that the new company will be in a position to perform even more valuable service to the many talented artists under contract to NBC, particularly as no substantial changes are contemplated in the personnel who have served so long and faithfully."

Rochester Crowds Applaud Home Opera Forces With Noted Guests

ROCHESTER, N. Y.—That grand opera is still one of Rochester's favorite art forms was apparent on Nov. 24 when the Rochester Grand Opera Company, managed by Mrs. Patsy DiCrasto, presented Boheme. That group of Rochester concert-goers for whom the Promenade Intermission is the high point of the evening was notably absent. All the seats were filled with enthusiasts who love opera and for whom Rochester offers none too many performances.

Principals from the Metropolitan, Chicago and other opera companies are supported by a resident chorus with local singers in minor roles. The problem presented to the stage director (and sometimes to the guest artists) is a difficult one, but one that can be solved with effective and convincing results. Except for the second act, when innkeepers, villagers and vendors make it difficult to see and almost impossible to hear the soloists, the latest performance was most successful.

Nino Martini's Rodolfo and Josepha Chekova's Mimi were justly received with great enthusiasm and the rest of the quartet of Bohemians, Claudio Frigerio as Marcello, Charles Alexander as Schaunard, and Nino Ruisi as Colline, contributed much good singing and acting to a spirited performance. The rest of the cast included Malatesta as Benoit and Alcindoro, and two Rochester singers, Lois Antinarelli Gilbert and Benny Nardone, as Musetta and Parpignol respectively. The performance was conducted by Gabriele Simeoni.

Audience Votes for Numbers

During the past weeks three orchestras have offered Rochester varied and interesting programs. The Rochester Civic Orchestra's Classic Hit Parade program of this season, Nov. 23, was greeted with the same enthusiasm that similar programs arranged by Guy Fraser Harrison were received last season. Upon entering the theatre the concert-goers are given ballots upon which are listed fifteen compositions. From these they select the compositions which are to make up the last half of the concert. If one may judge from the results of last week's concert, some audiences make better program builders than do some conductors. It is gratifying to those who are interested in the musical education of Americans to see such increasing signs of discrimination and good judgment as are manifest at these concerts.

The orchestra on Nov. 30 presented Benny Goodman as soloist featuring the Debussy Rhapsodie for clarinet and orchestra.

For a novelty on its program of Nov. 27 the Rochester Philharmonic chose the Civic Center Suite of Leigh Harline. This composition answers admirably the cry for more humor in music, but has little to commend it to a serious concert program, especially when preceded by Rachmaninoff's Island of the Dead.

The Eastman Junior Symphony gave its first concert of the season on Dec. 1 under the direction of its Associate Conductor, Paul White. The program included Dvorak's New World Symphony, Forest Murmurs from Siegfried and Tchaikovsky's Italian Caprice.

Hanson Conducts

Selective Service has not caused any deterioration in organizations of the Eastman School of Music, judging by the recent performances in the Eastman Theatre. The first concert of the season given by the Senior Symphony Orchestra under the direction of Dr. Howard Hanson proved again that this group of young musicians can perform standard symphonic repertoire in a thrilling manner and with professional poise. In addition to three major works—Brahms' first symphony, the Debussy Nocturnes and Ernest Schelling's Victory Ball—the program included a performance by sixteen trombones of the Three Equali by Beethoven.

W. K.

JEAN NORRIS
PIANIST
"...exhilarating...tone sweet...phrasing emotional..."
—Times, London
IBBS & TILLETT, 124 Wigmore St., London, W. 1
CHARLES KIESGEN, 252, Fbg. St. Honore, Paris VIII

BERNARD NAYLOR
CONDUCTOR-LECTURER
MARGARET SYMONS MANAGEMENT
Suite 18, 1410 Guy Street, Montreal, Canada

IRVING SCHWERKÉ
General European Representative and Associate Editor of Musical Courier
NOW IN AMERICA
Available for Lectures—Coaching—Program Building
Personal Address: Craigie Arms, 26 Concord Avenue, Cambridge, Mass.

New Metropolitan Opera Sensation!

S. HUROK presents

Jan PEERCE

"THE GREATEST TENOR THERE IS TODAY!"
MARJORY M. FISHER—San Francisco News, Oct. 6, 1941

(Metropolitan Opera Debut, Nov. 29, 1941 — The following day's reviews said:)

"SINGING OF A HIGH ORDER!"
JEROME BOHM—N. Y. Herald-Tribune

"Mr. Peerce's audience was delighted, and with good reason." OLIN DOWNES—N. Y. Times

"PEERCE SCORES IN MET DEBUT!"
JAMES WHITTAKER—Sunday Mirror

"His Met debut completely justified the stories of his West Coast triumphs." HENRY SIMON—P. M.

"PEERCE WON AN OVATION!"
NEWSWEEK—Dec. 8, 1941

"The Met is to be congratulated on his addition to the roster." JOHN BRIGGS—N. Y. POST

"PEERCE'S MET DEBUT SOCKO!"

EDWARD SMITH, Variety, Dec. 3, 1941

NOW BOOKING

Exclusive Management:
HUROK ATTRACTIONS, INC., 30 Rockefeller Plaza, New York City
Booking Direction: NBC Concert Service

LIMITED NUMBER of Concert Engagements

S. Hurok presents

BALLET RUSSE de MONTE CARLO	BALLET THEATRE	MARIAN ANDERSON
ORIGINAL DON COSSACK CHORUS	ARTUR RUBINSTEIN	MISCHA ELMAN
ARGENTINITA and her Spanish Dancers	RUTH DRAPER	CARMEN AMAYA
ALEXANDER BOROVSKY	BLANCHE THEBOM	WILLIAM HORNE

Metropolitan Introduces New Artists

(*Continued from page 7*)

One must thank the Metropolitan for not putting Otello back on ice because it is not large-scale box office. One would have been further grateful if the season's first performance of the glorious work, the greatest Italian music drama of them all, had been less pedestrian and better sung.

Naturally, Mr. Martinelli was the Moor and just as naturally Mr. Tibbett was his Moorship's Ancient. Without the tenor there would certainly be no Otello on Broadway. When he sang the Esultate, on his first entrance, his voice sounded much fresher than last year and there was no threat of a break. As the opera progressed his vocalism, like that of his chief associates, was now better, now worse. Part of the marvelous love scene he sang badly below pitch. Flat singing was, for that matter a frequent encounter during the evening. Stella Roman, the Desdemona, contributed her share of it right up to the last ethereal phrases of the prayer.

Mr. Tibbett, who ended the evening in rather better voice than he began it (the soft Era la Notte was far and away the best thing he did), has eliminated much of the light-footed exuberance of his debonair Iago without acquiring any of that evil subtlety and serpentine guile which, under a candid exterior, are the essence of the character. The minor rôles were passable, the choral work mainly good.

Walter Leads Superb Don Giovanni

The first performance this season of Don Giovanni, given on the afternoon of Dec. 5 in commemoration of the actual 150th anniversary of Mozart's death (and incidentally for the benefit of the Manhattan School of Music), was the best thing the Metropolitan had done to date. It possessed spirit, amplitude, exuberance and sweetness. It had nobility and line. *Cherchez le chef d'orchestre!* These virtues proceeded first and last from the direction of Bruno Walter, whose guiding intelligence and musical inspiration pervaded the well-knit ensemble and vitalized every scene, even where certain vocal elements of the representation did not measure up to the highest standards.

The cast was headed, of course, by Ezio Pinza, certainly the most famous living Don Giovanni if not basically one to satisfy tastes formed on Antonio Scotti and Maurice Renaud. In any case Mr. Pinza was in his very best form. For my own taste Mme. Novotna's Elvira and Mr. Kullman's Ottavio carried off the palm. The soprano lacks, perhaps, the full quantity and substance of voice Elvira's music needs, but she gives a lovely, sensitive impersonation, based on the sound knowledge that the noble lady from Burgos is at heart a tender, pliant, suffering woman, not a termagant. As for Mr. Kullman, he had never attempted Ottavio before (save in Hartford a few days earlier). Yet it is one of the most distinguished things I have ever seen him do and when he grows further into the part it should be better still. He sang the two great solos beautifully and with excellent taste, all things considered (some day he may rid his Mozart singing of a last vestige of sob or "bleat"), and delivered Il mio Tesoro with ample breath control for its immense, weaving phrases.

As Donna Anna Rose Bampton seemed ill at ease and vocally none too well disposed or technically secure. She came to grief in the Revenge air and, though she encompassed the letter aria, it was at a cost. On the other hand I much prefer Bidu Sayao's Zerlina to her Susanna. Mr. Baccaloni's Leporello, none too steady of voice, again followed lines of sometimes irritating burlesque. The Masetto of Arthur Kent and the Commendatore of Norman Cordon, however, were thoroughly commendable.

Other Metropolitan Opera Performances

A Lively L'Elisir d'Amore

The Nov. 28 performance of Donizetti's L'Elisir d'Amore was welcome after absence from the Metropolitan stage for eight years. In the days of Caruso the merry work was a steady favorite with New York audiences.

Donizetti provided it with a score in his most characteristic vein—engagingly melodious in solo numbers and ensembles, and spirited in choral writing. Musical humor there is too in plenty, especially in the vocal part allotted to the quack doctor, Dulcamara.

That role was in the hands of the incomparable Salvatore Baccaloni, and he made his every moment on the stage into comical delight. Both broad and subtle in his technic of unlimited resource, he fitted his actions and rollicking text perfectly to the music of his part.

Bidu Sayao, pertly pretty, arch and vivacious, was an admirable Adina, whose light lyricism and fluent coloratura ideally suited the silvery voice and flexible delivery of the Brazilian soprano.

Bruno Landi, making his seasonal debut, gave smooth tone and style as well as appropriate action, to the role of Nemorino, the bashful village swain. Francesco Valentino sang resonantly and meaningly and swaggered quite in the true character of Sergeant Belcore.

A newcomer to the Metropolitan stage, Mona Paulee, the personable young Canadian who won in the Metropolitan Auditions of the Air last season, did the small role of Gianetta with an agreeable voice which she uses well.

Ettore Panizza's adept baton kept the performance moving at the necessary brisk pace and in sparkling musical manner.

Jan Peerce's Debut in Traviata

An American tenor in a Metropolitan Opera debut, singing a leading role at the matinée on Nov. 29. That is something to get excited about, and especially when the debutant is Jan Peerce, whom the world of radio listeners knows well from his countless appearances on the Music Hall of the Air.

This was not Peerce's first experience in opera, for recently he sang with the San Francisco Opera Company and won frenetic acclaim from the public there, and glowing praise from the newspaper critics.

La Traviata was the work in which the Metropolitan introduced its new tenor, and he was partnered by Jarmila Novotna as Violetta and Lawrence Tibbett as the elder Germont.

No one who knew the beauty and power of Peerce's voice, and the skill and taste with which he sings, was astonished at his vocal ease and authoritative style. On the air he had frequently made those qualities evident in arias from the many Italian and French operas, and passages from the Wagnerian music dramas.

Ingratiating tone, vibrant high register, effortless emission, convincing passion and pathos, and expert phrasing and diction distinguished Peerce's singing as Alfredo, even if the nature of the music did not permit him to exercise all the volume and bravura of which he is capable. Only slightly nervous at first, he quickly gained composure, and through the entire performance his vocal contributions were a delight. Also Peerce's acting proved to be acceptable even if it has room for improvement. The audience gave him ovation after ovation.

Tibbett has been in better voice than at this matinée, his tones sounding stressful and lacking in roundness, but he displayed all his customary vocal art and sincerity of impersonation.

Novotna gave an affecting portrayal as Violetta. She has personal charm and good looks. Her coloratura is hardly faultless, but episodes requiring sentiment were done with finish and refinement.

Thelma Votipka was a pleasantly lyrical Flora, and Helen Olheim served effectively as Annina. Others in the cast were Messrs. De Paolis, Kent, Cehanovsky and D'Angelo.

A tragic shadow was cast over the performance for those officials and newspaper men who knew that Gennaro Papi, the scheduled conductor of the afternoon, had been found dead in bed at his hotel just an hour before the beginning of the opera. Ettore Panizza was summoned hurriedly to act as substitute.

Albanese and Tokatyan in Butterfly

The Saturday evening Nov. 29, opera, was Madam Butterfly, with attractive Licia Albanese as the hapless heroine, and experienced Armand Tokatyan in the part of the fickle Lieutenant Pinkerton.

Miss Albanese, petite in figure and pretty facially, furnished an appealing version of her role. Her voice has sweetness and sensuousness, and she gives realistic meaning to her every measure. Tokatyan, as full-toned as he was suave in delivery, acted with believable ardor. John Brownlee's polished enactment and vocalism as Sharpless resulted in an individual triumph. Lucielle Browning made the most of the pathetic character of Suzuki. In minor roles were Maxine Stellman and Messrs. De Paolis, Cehanovsky, Gurney and Engelman. Panizza conducted.

Wallenstein Ensembles to Have Guest Conductors

While Alfred Wallenstein is fulfilling guest conductorships on the Pacific Coast, his Sonfonietta and Symphonic Strings ensembles, heard over WOR, will be conducted by Albert Stoessel, Harry Farbman, Frederick Dvonch, Wilfred Pelletier and Milton Katims.

Sevitzky Premieres New Transcriptions

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra opened its season, presenting a world premiere, the Praeludium and Allegro, originally for violin and piano by Fritz Kreisler, and now transcribed for full orchestra by Fabien Sevitzky. This score received a hearty reception. Another local novelty was Flivver Ten Million by Converse. The enlarged percussion group added to the entertainment value of the work, which resulted in an ovation. Beethoven's Fifth Symphony and the Elgar Enigma Variations completed the program. The tone quality and balance of the orchestra were excellent for an opening concert. Sevitzky directed in an authoritative and musicianly manner, the ensemble responding sensitively.

Old Score Transcribed

The second symphony concert featured another world premiere, a Galliard Sonata, transcribed for chamber orchestra by Mr. Sevitzky. This work is a rare gem of its period. The Franck Symphony received an understanding reading, the performance glorified by more than usually pure tone coloring. Comes Autumn Time by Sowerby proved music with flashes of genuine humor. Nathan Milstein was soloist in the Brahms Concerto, giving a performance sensuously beautiful. The last movement provided unusual technical display in octave playing. The orchestral background provided by Sevitzky was one of the highest order.

The first Pop concert of the season presented two new works, Nocturne and Burleska, by Harriet Payne, a member of the viola section, which revealed originality, ample melody, and sincerity. They were greeted with sustained applause. Virginia Lewis, Negro soprano of Philadelphia, offered numbers from Donizetti's La Favorita and a group of Spirituals. Her tone is warm and of agreeable quality. Works by Bizet, Tchaikovsky, Strauss, and Van Vactor, with members of the orchestra serving in solo parts, brilliantly performed, moved the capacity audience to hearty approval.

H. C. G.

Balokovic to Be Soloist with Youngstown Symphony

YOUNGSTOWN, O.—Zlato Balokovic, Croatian violinist, will be soloist with the Youngstown Symphony Orchestra on Dec. 18. He comes after an appearance in the Concert of Nations program in New York for the benefit of the Foster Parents Plan for War Children.

INDIANAPOLIS
SYMPHONY ORCHESTRA

Fabien Sevitzky
CONDUCTOR

33 CONCERTS ON TOUR 1941-42

NOV. 17 ..... BLOOMINGTON, IND.
NOV. 18 ..... RICHMOND, IND.
NOV. 27 ..... CULVER, IND.
DEC. 2 ..... FORT WAYNE, IND.
DEC. 17 ..... SOUTH BEND, IND.
JAN. 6 ..... BLOOMINGTON, IND.
JAN. 12 ..... EVANSVILLE, IND.
JAN. 13 ..... ST. LOUIS, MO.
JAN. 14 ..... DECATUR, ILL.
JAN. 15 ..... MILWAUKEE, WIS.
JAN. 16 ..... OTTUMWA, IOWA
JAN. 17 ..... CHICAGO, ILL.
JAN. 18 ..... SHEBOYGAN, WIS.
JAN. 20 ..... OSHKOSH, WIS.
FEB. 16 ..... BLOOMINGTON, IND.
FEB. 23 ..... JAMESTOWN, N. Y.
FEB. 24 ..... ITHACA, N. Y.

33 CONCERTS ON TOUR 1941-42

FEB. 25 ..... ELMIRA, N. Y.
FEB. 26 ..... SYRACUSE, N. Y.
FEB. 27 ..... UTICA, N. Y.
MAR. 1 ..... NEW BEDFORD, MASS.
MAR. 2 ..... MANCHESTER, N. H.
MAR. 3 ..... ONEONTA, N. Y.
MAR. 4 ..... CORNING, N. Y.
MAR. 5 ..... BUFFALO, N. Y.
MAR. 6 ..... STEUBENVILLE, OHIO
MAR. 7 ..... CUMBERLAND, MD.
MAR. 15 ..... TERRE HAUTE, IND.
MAR. 16 ..... LAFAYETTE, IND.
AFTERNOON AND EVENING
MAR. 17 ..... CHAMPAIGN, ILL.
MAR. 23 ..... BLOOMINGTON, IND.
AFTERNOON AND EVENING

Now Booking **1942-1943** Season

FRANKLIN MINER
Manager

VICTOR RECORDS
STEINWAY PIANO

MURAT THEATRE
Indianapolis, Indiana

CHICAGO: Opera Series and Symphonic Lists Feature of Pre-Holiday Period

(*Continued from page 6*)

One of Edith Mason's yearly emergences from voluntary retirement was in La Boheme, in which her Mimi remains a delightfully poetic characterization. Jan Kiepura made his reentry as Rodolfo and to him in particular must be given credit for lifting the performance to a high level of excellence. In glorious form, he put into the part the vigor of youth and through the beauty of his voice won ovations after his thrilling singing of the Racconta and in the third act, where his song was poignant in intensity and luscious in tone. The other Bohemians had in George Czaplicki, Virgilio Lazzari and Stefan Kozakevich jolly interpreters. Vittorio Trevisan and Giuseppe Cavadore were much in the picture, and so was Dorothy Kirsten, who in her second major assignment, rose to stardom. Her Musetta carried the note of comedy to a new high and her singing of the Waltz Song was rewarded with rapturous plaudits. Due to the ministration of Conductor Emile Cooper, the Puccini master work sparkled throughout the two first acts and his fine reading brought new laurels to the distinguished maestro.

Castagna as Carmen

Bruna Castagna's Carmen must be recorded as one of the events of the current season. No singer in recent years has given such entire satisfaction in the role. Jan Kiepura won the lion's share in the success of the afternoon. He sang with tonal opulence and after the Flower Song was the recipient of a tumultuous demonstration. John Charles Thomas's Escamillo fell below his usual high standard. Leola Turner was satisfactory as Micaela and the same may be said of the balance of the cast. Peroni, at the conductor's stand, assured a good ensemble.

In Il Trovatore, Mobley Lushanya, Coe Glade, Giovanni Martinelli and Richard Bonelli shared honors equally. Lushanya's Leonora is an object for admiration, especially in the first act, where her song had crystalline tones and she looked regal to the eye. Miss Glade's Azucena is conceived on new, effective lines, and vocally she astonished her most sanguine admirers. Martinelli covered himself with glory as Manrico, and the Count di Luna of Bonelli was above reproach. Leo Kopp conducted.

Chicago Symphony Presents Bartok and Stewart

Among the highlights of the past two weeks were the debuts of Reginald Stewart and Bela Bartok and the return of Isaac Stern as soloists with the Chicago Symphony Orchestra. The Rachmaninoff Concerto in C minor had in the conductor-pianist from Toronto an expert interpreter, one who leans towards the poetic more than the dramatic, which brought about a performance quite out of the ordinary since the often played concerto is usually made bombastic. Bartok played his second Concerto, which his artist pupil, Storm Bull, introduced here two years ago. With fleet fingers he brought out his own ideas with telling effect in a vehicle that requires fluent technic and imaginative insight. Stern scored a striking success in the Mendelssohn concerto. The young artist has all the attributes necessary to become famous and at the age of 22 ranks high among the violin virtuosi of the day.

Woman's Symphony Orchestra Heard

Izler Solomon, conductor of the Woman's Symphony Orchestra, has done wonders with that aggregation of fine players for at the second concert the ladies played as though inspired under his enthusiastic guidance. Many major orchestras have played the Mozart Eine Kleine Nachtmusik, but it is doubtful that it has received a more sparkling performance than the Woman's Symphony gave it. Ariadne Abandoned, a novelty by the Chicago composer Irvin Fischer, is brief, descriptive and rather elusive in ideas. Emma Otero sang her various arias with fine expression and tonal clarity.

Dorothy Maynor Triumphs in Recital

In her first full-length Chicago recital at the Civic Opera House as the second event in the History and Enjoyment of Music Series, Dorothy Maynor achieved a triumph without precedent among recitalists thus far this season. In a varied program of songs and arias the Negro soprano brought to the fore her interpretive gifts and ethereal pianissimo.

Storm Bull at Orchestra Hall

The American-Norwegian Relief wisely chose the American-born Storm Bull, of Norse ancestry, for their benefit concert at Orchestra Hall, for the house was well filled and the talented pianist gave amply of his talent, especially in Grieg's Suite from Holberg's Time, and won enthusiastic applause.

St. Louis Symphony Returns

After an absence of two years the St. Louis Symphony Orchestra with Vladimir Golschmann at its head returned for a concert in Orchestra Hall that brought a reserved audience to hysteria before the program was half over. The orchestra gave such a remarkable performance of a Couperin overture and allegro (transcribed by Darius Milhaud) that the listeners were taken aback and after Ravel's Daphnis and Chloe orchestral fragments the reaction shook our hall of classic music to its foundation so electrifying was its execution. Mischa Mischakoff's playing of the Mozart G minor concerto added to his reputation as a violinist of quality.

Beal Hober Makes Brilliant Debut

The Business Men's Symphony Orchestra entered its twenty-first season on Nov. 29, presenting the Wagnerian soprano, Beal Hober, as soloist. The first half of the program honored the centennial of the birth of Dvorak, by including his overture In der Natur and his D minor Symphony.

Miss Hober, majestic in song and appearance, created a stir in her first bow here. Heralded as a Wagnerian singer of marked ability, the soprano's superb account of Dich, theure Halle more than lived up to that exaltation and her singing of Leise, leise from Der Freischütz was even more stunning. The orchestra, with George Dasch conducting, furnished the soloist good accompaniments and played Dvorak's D minor symphony in a manner worthy of a professional organization.

The second concert, on Feb. 11, will feature Jacques Gordon as violin soloist. Plans for the third concert, April 29, will be announced later.

Cara Verson's Causerie Recitals in Demand

The demand for Cara Verson's causerie recitals is steadily growing. On Nov. 11 the pianist gave her Vistas of Spain causerie for the Allied Arts Association of La Grange, Ill. Future dates include the Vignettes of Modern Pianism and the Vistas of Spain causeries at the University of Chicago.

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist.....“Musical Rebel”
Modern Repertory as Specialty
Booking 1941-1942
Mgt.: Bertha Ott, 1223 Kimball Bldg., Chicago

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI CULLEN COOK
SOPRANO
CHICAGO OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

ALBERT SPALDING, PAUL KATZ and ANDRÉ BENOIST
following a rehearsal of the American violinist with the Dayton Philharmonic Orchestra, conducted by Dr. Katz.

Dayton Hears Gorodnitzki as Soloist with Symphony Orchestra

DAYTON, O. — Sascha Gorodnitzki appeared on the second program of the Dayton Philharmonic Orchestra season, under the direction of Paul Katz. The pianist's brilliant technical equipment literally astounded the audience.

A superlative performance was given here by the Don Cossack Chorus for the first program of the year on the Civic concert series.

B. A. D.

Niemack Sonata Played by Ganz and Composer

AMES, IA.—Ilza Niemack, violinist, with Dr. Rudolph Ganz, pianist, as associate artist, played her new Sonata No. 3 in G minor before an audience which filled the Great Hall at Iowa State College on Nov. 23. Miss Niemack also played sonatas by Saint Saens and Mozart. Between the two was evident a mutuality of interpretation that resulted in a noteworthy concert. The new work revealed much interesting material, skillfully handled and fresh and original in its treatment. Outstanding was the rhythm which made it a sprightly number. Dr. Ganz praised the work calling it decidedly American.

C. B.

Omaha Little Symphony Plans Children's Events

By KATHRYN E. ANTHONY

OMAHA, NEBR.—With the regular tickets sold out nearly a month in advance, the Omaha Little Symphony Orchestra, Richard E. Duncan, conductor, opened its season on Nov. 24 with Tashamira, dancer, as soloist. The season is sponsored by the Matinee Musical Club, of which this writer is chairman of the concert committee.

No soloist will appear at the Jan. 26 program but on April 13 Harold Bauer, pianist, will assist. Two children's concerts are planned with the co-operation of the Omaha P.T.A. and the Catholic P.T.A. The programs are presented at Joslyn Memorial, seating 1,200, and during the 25-minute intermission the art galleries are opened, providing an added feature for the audiences.

The principal support of the orchestra comes from 200 patrons who pay an annual fee of $10 each.

RUDOLPH GANZ
Booking 1941-42
Address: Hotel Pearson,
190 E Pearson St., Chicago
Steinway Piano

Orchestras in N. Y. Provide Feast

By HERBERT F. PEYSER

So incomparably glorious is the sheer sound of the Boston Symphony that it sometimes has a way of making questions of interpretation appear subsidiary. Mr. Koussevitzky began the season's first New York concert on the evening of Thanksgiving Day with a performance of Beethoven's Eroica which aroused storms of applause. The beauty and virtuosity of the playing could probably not have been excelled by any orchestra on earth and, in the scherzo, the horn trio was done with a perfection one probably does not hear more than half a dozen times in a life span.

But as a reading, pure and simple, Mr. Koussevitzky's could not compare with Bruno Walter's monumental one with the Philharmonic-Symphony a short time before. The Eroica is a work that requires above all else bigness and smashing force; if it has these qualities it will endure even an execution to a certain degree unpolished. The Boston conductor's was sand-papered to the last square inch yet, by and large, of surface effect. But edge, depth, immensity—these things were more or less generally lacking.

During the second half of the program the conductor wasted some minutes on four movements from the second suite that Serge Prokofieff extracted from his ballet Romeo and Juliet, in which singular opus Juliet does not die at all and "the grave is a deception." Worse piffle has seldom in recent years afflicted the infinite patience of music paper. The concert concluded with a resounding virtuoso performance (in which the brass was driven hard) of Moussorgky's Pictures at an Exposition in Ravel's orchestral version, one of Mr. Koussevitzky's hardest worked battle horses.

Kern's Scenario Introduced

At the close of the Philharmonic-Symphony concert on Nov. 19 there arose a great tumult and shouting and presently Artur Rodzinski, who on that evening began his guest turn with the orchestra, brought forward the cause of it. This was Jerome Kern, long and justly famed purveyor of Broadway hits, who recently contributed to the joys of life a so-called Scenario for Orchestra, on melodies from his operetta, Showboat. Mr. Rodzinski, to whom it is dedicated, brought it out in Cleveland a short time ago and then took the earliest opportunity of playing the piece in New York.

What is a Scenario for Orchestra? About the same thing, one gathers, as a Symphonic Synthesis or any of those "arty" affairs which, in the age of innocence, used to be called a medley, a potpourri or simply Selections from Thus-and-So. In this case it is a succession of Showboat tunes, like Ol' Man River, Can't Help Loving That Man, Why Do I Love You and others, bedizened with much orchestration, and ending on a kind of apotheosis of Ol' Man River. It was doubtless this sonorous close as much as any other detail of the piece which stirred the audience as it did.

The remainder of the concert was largely depressing, what with Mr. Rodzinski's heavy-handed, over-hasty, unmanicured performance of Beethoven's First Symphony, the length and dullness of the three-piece Symphony from Hindemith's Mathis der Maler and the slipshod playing of Mendelssohn's Midsummer Night's Dream Overture. However, the Scherzo and Nocturne from the Dream, which followed, went a shade better than the Nocturne largely because of the horn playing of the excellent Bruno Jaenicke. The program was repeated for the Sunday concert of Nov. 23.

New Thomson Symphony Presented by Beecham

Sir Thomas Beecham made his first New York appearance of the season on Nov. 25 as conductor of the Philadelphia Orchestra in Carnegie Hall. For some indecipherable reason the concert was poorly attended. What had become of the mobbing Philadelphia phalanxes? Wherever they were, they missed a thing or two.

They missed, for instance, about the fastest Star-Spangled Banner on record. They missed a robust but exceptionally delectable presentation of the D major Symphony of the Salomon set, one of the richest and most original of Haydn's output. They missed the biggest, breeziest, most exhilarating performance of Mozart's Jupiter Symphony that I, at least, have heard in years. And they missed the first New York production of Virgil Thomson's Second Symphony.

It is no news that Sir Thomas is a great Mozart conductor, yet possibly not everyone who heard this concert was prepared for just such a Jupiter. The immense excitement it churned up did not, as it proved, indicate a hundred percent endorsement. Some took exception to the leader's stresses and emphases and to his lightning tempi in the great fugal finale. Now Sir Thomas in this symphony does unquestionably underscore his points. Also, he whips up in the last movement a speed almost unexampled and which, under a lesser conductor, might take on the character of a huge virtuoso stunt. As it was, I found it as bracing as a great gust of ozone sweeping through the eternally stale air of Carnegie Hall.

Mr. Thomson's Symphony was composed in Paris eleven years ago and then fully rescored last summer. Sir Thomas gave the revision its first hearing on Nov. 17, in Seattle. The work is in three movements—Allegro Militaire, Andante, Allegro—played without break and resembles the Jupiter at least to the extent of being in C major. It is not long and consumes only a trifle over fifteen minutes. Insofar as it was the first music of Mr. Thomson's I have ever heard I found it something of an experience.

The composer cannily supplied his opus with some programmatic explanations of his own. From this intelligence one learned that the symphony "is what the Germans call a 'through-composed' work" (the term "durchkomponiert," I always thought, referred especially to the Lied and specifically to songs not strophic in form but in which the nature of the music is determined, step by step, by the character of the text). Mr. Thomson further confided that his piece is "neo-Romantic"; that instead of "formal exposition and recapitulation in any movement" it has nothing but "continuous variation and transformation of the material with which it starts"; and that he "eschewed the static rhetorical symmetry of thematic returns and recapitulations." From which I gather that he also has known a thing or two about the quarter tone man of Prague, Alois Haba, and his "unthematic style," in which any theme, phrase or figure once heard must never recur.

Schumann, a wise soul in his generation, used to say: "Never judge a composition the first time you hear it." I am the more disposed just now to take his advice inasmuch as after a first hearing I am not yet quite sure what I think of Mr. Thomson's Second Symphony. Suppose — horrid thought — that this *soi-disant* symphony is no symphony at all! What then? I have a vague idea that the composer, a perilous wit in any case, may have had his tongue in his cheek when he wrote this work; that it even harbored parodistic, not to say spoofing intentions. I had an impression of hearing things that sounded now like Stravinsky, now like Dvorak, now like some of Mahler's Knaben Wunderhorn inspirations, now like certain of those cocky bits Satie and Les Six used to perpetrate. Anyway, there are capricious and provocative sonorities in the instrumentation and the little melodies assume configurations that remind me of bits of colored glass variously disposing themselves in a kaleidoscope. But all this is, as I say, the scrambled impression of a solitary hearing. On closer acquaintance I may feel more persuaded that the music gets somewhere.

Photo by James Abresch

CELIUS DOUGHERTY and VINCENZ RUZICKA,
duo pianists, who gave a Town Hall, New York, recital on Nov. 28.

National Association Opens Series

A cycle of five concerts, called the Winners' Series, was begun by the Na-

(*Please turn to page* 14)

N. Y. Concerts

New Conductorial Figures Make Bows—Recitals Bring Novelties and Debuts

(Continued from page 13)

tional Orchestral Association under Leon Barzin in Carnegie Hall, Nov. 29. The program of each concert is made up of works whose authors have won distinctions in composition contests, save in the case where the soloists (also winners in competitions) may choose to display their gifts in music of established standing. The first of these soloists was Rosalyn Tureck, who performed Beethoven's B flat Piano Concerto, published as his second but in reality his first.

The concert opened with a work sponsored by the Eastman School of Music and the National Federation of Music Clubs, the late George Whitefield Chadwick's Melpomene Overture. Time was when this opus passed for a rather monumental American achievement. Today it sounds like a faded relic of the 'eighties, what with its watery reminders of Schumann and Wagner and its fugato in good Leipzig Conservatory tradition. Next in order came David Diamond's Concert Piece, a noisy affair with a couple of themes which to some ears may appear striking and with certain recognizable aspects of form.

The concluding work was William Schumann's cantata on verses by Genevieve Taggard, This Is Our Time, heard during the Stadium concerts. Since it has already been performed and reviewed I may presumably be excused from discussing in detail a work which struck me as about the most monotonous thing of its kind I have listened to since Paul Hindemith's Das Unaufhörliche. However, it was excellently done by the orchestra with the help of choral groups from the Columbia University Glee Club, the Hartley House Music School Chorus, the N.Y.A. Chorus, the Opera Group of the National Orchestral Association, the Sarah Lawrence College and the University Women's Chorus.

Miss Tureck's playing was technically sound and very much alive but hardly in the particular spirit of Beethoven's early concerto.

Castro Leads NBC Orchestra

The N.B.C. Orchestra returned to its muttons—or, better, to its Studio 8-H in the bowels of the RCA Building—on Dec. 2 to give the first of three broadcast programs under the leadership of Juan José Castro, from the Argentine. Mr. Castro composes as well as conducts but he was represented in the creative capacity this time only by rather heavily armored orchestral transcriptions of three Bach chorale-preludes. He directed also an Overture to a Children's Comedy by Luis Gianneo, head of the Tucuman Conservatory and member of an Argentine composers' group called La Renovacion. If the other members of that gathering do not go in for innovation or renovation on a bigger scale than Mr. Gianneo they must have picked the name of their association with their tongues in their cheeks. Anything less original than this trite Children's Comedy Overture, with its pale clichés and hint or two of Stravinsky, could not easily be imagined.

Mr. Castro is a conductor of considerable spirit and gesticulatory method. He brought the concert to a close with a noisy performance of the César Franck symphony which indisputably communicated a genuine enthusiasm and affection for the work.

Photo by Romaine

HENRI TEMIANKA

played Beethoven's violin concerto with the Pittsburgh Symphony Orchestra, Fritz Reiner conducting, on Nov. 21 and 23.

Josef Honti Returns

Since he last played here fifteen years ago Josef Honti, the Hungarian pianist, has been various things at various times, including conductor, arranger, pianist and program maker for the National Broadcasting Company. On Nov. 18 he became once more a pianist in his right and gave a recital at Carnegie Hall. Could it have been his experience as program maker for the NBC which on this occasion made him so extraordinarily generous? Anyhow, his undertakings comprised Bach's E minor Partita, Beethoven's sonata, op. 109, a quantity of Chopin headed by the F minor Ballade, four specimens of Debussy, three of Liszt and one of Ravel.

Had I left the hall after the Bach Partita I should have carried with me the impression of a technically well equipped pianist, serious and genuinely musical, even if his articulation was often insufficiently clear and the general effect of the performance dull. But as he progressed it became obvious that Mr. Honti suffers from a number of besetting faults. On the whole there was little to distinguish the style of one composition from another and the prevailing sameness of effect quickly became wearisome.

Max Pollikoff Plays

Max Pollikoff, who gave a violin recital at the Town Hall on Nov. 21, opened his program with an unfamiliar Concerto in C major of Haydn, one of three by that master which was not exhumed till 1909. Like the rest its accompaniment is written for string quartet, performed on this occasion by the Eidus Quartet. Glazounoff's Concerto in A minor and a sonata for unaccompanied violin, op. 31, no 1, by Paul Hindemith, were included in of the bill, for which the piano accompaniments were supplied by Milton Kaye.

Mr. Pollikoff displayed limited talents of interpretation and restricted technical accomplishments. His intonation was often at fault, especially in fast movements, and his tone small. A large audience greeted him with warmth.

Matzenauer's Recital

There was a great gathering of the clans at the Town Hall on the afternoon of Nov. 22 when Margaret Matzenauer returned to sing in this city for the first time in three years. When the erstwhile contralto pillar of the Metropolitan hove into view, she was greeted with an ovation so hearty and prolonged as to hold up the business of the day for a space of minutes. No one would have been surprised to see the gathering spring in homage to its feet. Who says that London and Vienna are the only places that never forget their one-time artistic idols and overlook the operations of time?

Mme. Matzenauer, visibly affected by the reception, attempted a program which ranged over a wide variety of styles and schools. She began with the Aria di Giovannini, Willst du dein Herz mir schenken, then gave Purcell's When I Am Laid in Earth, Morley's Sweet Nymph, Come to Thy Lover and the Che faro senza Eurydice, from Orfeo. Ah mon fils recalled more or less her Fides in Meyerbeer's Prophète. Songs by Hugo Wolf, Debussy's La Chevelure, Delibes' Les Filles de Cadix and lesser matters by Laparra, Respighi and Cimara completed the printed list with encores swelling the abundance of the occasion. Floral tributes were not wanting. Edward Hart was the accompanist.

Busch and Serkin with New Friends

At the session of the New Friends of Music in Town Hall on Nov. 23 Adolf Busch and Rudolf Serkin gave a joint recital of sonatas for violin and piano wihch in sheer incandescence and splendor is unlikely to be matched by many events in the current concert season. It is no news that these two artists make a team of ensemble players which probably has not its equal today, so completely have they achieved an unparalleled perfection of team work in the many years of their collaboration. I myself, who have been hearing them on and off for twelve years, do not recall a more flaming accomplishment than the present one.

Their program consisted of Mozart's E flat sonata (Köchel 380), Beethoven's Kreutzer sonata and Schubert's C major Fantasie. With the Kreutzer the New Friends of Music redeemed a pledge made last season when Mr. Busch, taken suddenly ill on the stage when he was about to begin the work, had to retire without playing it at all leaving the management to promise the public that he and Mr. Serkin would give it at the first opportunity. That chance did not arrive till this occasion. It was worth waiting for. I have heard the Kreutzer hundreds of times and, to be candid, I have grown heartily sick of it, as have no doubt plenty of others. If it were always performed, however, with such breadth, such colossal bravura, such furious brilliancy, power and speed one would never get enough of it.

Prior to the Beethoven the pair gave a beautifully tasteful and fine-filed reading of the Mozart sonata. Mr. Busch's intonation was not invariably secure during the afternoon and his tone warmed up only intermittently. Nevertheless such flaws do not diminish the wonder of such teamwork. And if one needed further proof that Rudolf Serkin is one of the greatest pianists of the age this concert furnished it in glorious measure.

Photo by James Abresch

RUTH REYNOLDS,

California mezzo-soprano, gave a song recital at Town Hall, New York, on the afternoon of Dec. 8.

Dougherty and Ruzicka Duo

Celius Dougherty, the sensitive and poetic pianist, and Vincenz Ruzicka, form a two-piano team notable for its unity of ensemble and telepathic intimacy of collaboration. Sometimes the impact of their playing seems needlessly hard and their sense of style open to question, but much of their work is of superior order.

At their Town Hall concert on Nov. 28 they gave a program consisting largely of arrangements of one sort or another, beginning with Mr. Dougherty's arrangement of a D major solo sonata by Mozart and including Harold Bauer's versions of Schubert's Andantino Varié and a Rondo, the two-clavier arrangement in C minor Bach made of his concerto for two violins, and, most important in point of adventurous experiment, a suite of four numbers from Alban Berg's unfinished Wedekind opera, Lulu, already played here in its orchestral form.

Mr. Dougherty's arrangement showed more intrepidity than wisdom. Having heard at least three representations of Berg's opera when it was first done in Zürich I can vouch that a piano performance of this music furnishes as good as no idea of what it sounds like in the suave and almost silken vesture of Berg's orchestration. The rough, jutting corners and rude contacts of these pages in the harsh black and white of the keyboard become an entire-

LANSING HATFIELD
Baritone
sings the popular favorites

STEAL AWAY* by Hall Johnson 50c
WALTZING MATILDA by Marie Cowan 35c
LITTLE JACK HORNER** by J. M. Diack 80c
TOM CATS by Gustav Klemm 50c

*Victor Record—John Charles Thomas
**Victor Record—Alexander Kipnis

CARL FISCHER, Inc.
119 West 57th St. • 62 Cooper Sq.
NEW YORK CITY

VYTAUTAS BACEVICIUS
PIANIST—COMPOSER
39 East 10th St., Apt. 2E, New York City
Phone GRamercy 5-0609

ALBERT COATES
COMPOSER and CONDUCTOR
WGN CONCERTS
Hollywood Chicago New York

PERCY GRAINGER
Pianist
9 Cromwell Place
Manager: ANTONIA MORSE
White Plains, N. Y.

RACHMANINOFF
NBC CONCERT SERVICE
RCA Bldg., New York City

ly different story when clothed in the mitigating timbres of the composer's warm and extraordinarily ingenious scoring, which is an indivisible part of his thought. As a service to Berg Mr. Dougherty's attempt was well-meaning but misrepresentative and futile.

Rare Mendelssohn Octet Revived

Probably not more than a handful of those who attended the session of the New Friends of Music at the Town Hall, Nov. 30, had ever heard Mendelssohn's Octet for strings. I myself cannot recall in my time a performance of it hereabouts, though my memory extends reasonably far back into the dark ages. Let the dispensers of chamber music explain the neglect and then hide their faces. For the Octet in E flat is one of the greatest and most original things Mendelssohn ever wrote, as fully a wonder as the Midsummer Night's Dream Overture (which in date of composition it actually precedes) and about as prodigious an achievement for a boy of sixteen as the records show. No wonder good old Sir George Grove and his fellow Victorians in Britain used to genuflect before it. It is time we got back to some of their ways of thinking.

Mendelssohn's greatest contribution to chamber music, the Octet is in four movements. The scherzo, an unparalleled thing for its day, is the immediate forerunner of the elfin music in the Dream. The orchestral richness of color, the symphonic breadth and character of the work, the magnificence of its themes, (one subject of the finale is a blood relation to Handel's And He Shall Reign) mark a complete departure from the traditions of the period. The composer, realizing the peculiar nature and novelty of his score, directed that it should be played "by all instruments in symphonic style." It was thus that the artists of the combined Kolisch and Galimir Quartets performed it at this concert with generally superb results.

The program offered another and a lesser Mendelssohn novelty in the sonata for cello and piano, composed in 1839 This was none too well performed by Raya Garbousova, with a drab 'cello tone and a monotonous style, and Albert Hirsch, who appeared to think the piano part was all that mattered.

Photo by James Abresch

EDWARD KILENYI

made his first recording with an American orchestra when he played the Chopin E minor concerto with the Minneapolis Symphony Orchestra, Dimitri Mitropoulos conducting. The pianist has played this work with the Hamburg Philharmonic, under Karl Muck, the London Philharmonic, with Sir Thomas Beecham, the Lamoureux Orchestra and the Copenhagen and Budapest Philharmonic orchestras. He has made 36 Columbia Masterworks recordings.

Further Concerts in New York

The Orchestrette of New York

The Orchestrette of New York, formerly Orchestrette Classique, presented the first concert of its ninth season at the Carnegie Chamber Music Hall on Nov. 17. On the program were Mendelssohn's Fingal's Cave Overture, Copland's Quiet City, Hamilton Harty's John Field Suite, Warlock's The Curlew, Leo-Kretzschmar's Sinfonia from the Oratorio, Sant' Elena al Calvario, and Schubert's Symphony No. 3.

Although the program boasted several novelties, The Curlew by Peter Warlock proved to be the highlight. It is orchestrated for flute, English horn and strings, with tenor solo. George Rasely was the singer, and his rendition was vocally fine and interpretatively far above par. The music is one of the most beautiful scores to come out of modern England; it is nostalgic, heartfully harmonized, and bears the imprint of a sensitive and aristocratic mind. Frederique Petrides conducted.

Stokowski with NBC Orchestra

At the Cosmopolitan Opera House, the weekly Tuesday broadcast concert of the NBC Orchestra on Nov. 18 was conducted by Stokowski, and with fewer aberrations of tempi and dynamics than he usually puts into his readings. In fact, it was the most dignified and best series of interpretations he has done in New York this season, and proved that he needs none of his famous posings and sensational "effects" in order to convince and enthuse his hearers.

Truly heart-warming was the devotion with which he presented Brahms' Fourth Symphony in a performance full of poetry and dramatic import. His rich imagination functioned equally well in the fanciful imagery with which he invested several excerpts from Prokofieff's The Love of Three Oranges. The orchestra played superlatively in both numbers.

Sunset Reflections, from the Adirondack Suite of Robert Kelly, twenty-five year old West Virginia composer, has agreeable melody and mood, and fluent construction. It was well received.

Following the portion of the concert that was on the air, Stokowski added what he called a "public rehearsal" of Shostakovich's Sixth Symphony; but as a matter of fact, the result was a finished performance, highly-colored, eloquent and brilliantly done by the orchestra. The work itself is fertile in invention, melodically arresting, and typical of the composer's style, whether in utterance tragic, lyrical or merry (as in the last movement). Applause and cheers went to Stokowski after the compelling voicing of this music.

Roland Hayes with City Symphony

Jean Paul Morel continued his guest leadership of the New York City Symphony on Nov. 23 in Carnegie Hall with Roland Hayes, Negro tenor, as soloist on this occasion. The orchestral numbers were Beethoven's Eroica, Strauss' Death and Transfiguration and the Polovtsian Dances from Prince Igor, all played in rather pedantic fashion. Mr. Hayes sang Mozart's aria, Tali e Cotanti Sono, Repos de la Sainte Famille, from Berlioz' L'Enfance du Christ and the Dream aria from Manon as an encore. Style and precise diction were among the highlights of his readings

Stokowski Shines in Tchaikovsky

Leading the NBC Orchestra at the Cosmopolitan Opera House at the Broadcast concert on Tuesday evening, Nov. 25, Leopold Stokowski shone effulgently throughout the program, but especially in the Fourth Symphony by Tchaikovsky. Other compositions presented on the air were the conductor's own arrangement of Bach's Arioso (from the Concerto for cembalo and orchestra in F minor) and two Fantastic Marches (Cripple on Parade and Holiday) by Herbert Haufrecht. Ending the evening, and not on the air, was the "public rehearsal" invented by Stokowski, this time consisting of his arrangements of eight scenes from Boris Godunoff by Moussorgsky.

The Haufrecht *morceaux* are in truth fantastic, with sourish harmonies, and bizarre orchestration, including some effects usually employed by jazz bands. It cannot be gainsaid however, that the music has spirit, rhythmic drive, a certain saturnine humor, and gained smiles from the audience as an amusing oddity.

As remarked before, the highlight of the occasion was the interpretation given by Stokowski to the Tchaikovsky symphony. The vivid score flamed high in the first and last movements, and charmed delicately in the other two. The ultimate in sensuous appeal and resounding climax was attained. Details here and there somewhat overstressed and a bit of theatricalism as extra savor, only added to the intense effect of the whole presentation. The audience stormed its approval. The orchestra played to perfection; this reviewer has never heard finer string quality or greater virtuosity.

Apropos, those critics who brayed a few years ago that Tchaikovsky was *passé* and had lost his hold on the public, are being refuted by the concert-goers of today whenever and wherever one of his symphonies is performed.

Rodzinski Leads French List

An all-Gallic program was given by the Philharmonic-Symphony Orchestra, under Artur Rodzinski, on Nov. 27, the list ranging from that progenitor of the programmatic, the Fantastic Symphony of Berlioz, to the Daphnis et Chloe Suite No. 2 of Ravel, with a pause to take in the Iberia of Debussy.

Mr. Rodzinski's reading of the Fantastique was compounded of moments of electric drama, with others that seemed to modern ears a trifle on the tedious and sentimental side. The tonal quality was imposing throughout. With Ravel there was frenetic conjuring up of the dance-like final pages, if at times the reading seemed to stress the body rather than the elusive spirit of this pastoral score. The Debussy was properly exotic and Iberian in its sultry color. The audience was not capacity, but showed its pleasure with warmth of applause.

SAIDA KNOX,

contralto, on Dec. 6 sang for the St. Andrews Society in Newark, N. J., and on Dec. 10 in Ridgewood with the A Cappella Club. Miss Knox was heard on Dec. 12 with the Brooklyn University Glee Club.

Joseph Schuster with Philharmonic

Philharmonic first cellist Joseph Schuster had ten solo honors at the Sunday matinée, Nov. 30, when he played the

(*Please turn to page* 17)

HARRY
KAUFMAN

PIANIST — ACCOMPANIST — COACH

will remain in California this season Teaching and Concertizing.

Mr. Kaufman is available for instruction in solo piano and accompanying, and also as coach for singers, instrumentalists and chamber music groups.

[A member of the faculty of the Curtis Institute of Music from 1924 to 1941]

For information address: Penthouse,
5959 Franklin Avenue, Hollywood, California
Telephone: Hillside 4161

THE DANCE: Season in New York Includes Ballet Novelties and Recitals

(*Continued from page 5*)

Conrad. They electrify the audience from the moment they appear, and bring life to the entire production. Bluebeard completed the program.

Princess Aurora Bows

On Nov. 26, the company had its own gala opening, for until that time it had been operating under the auspices of the New Opera Company. The program was a step in the opposite direction of the company's original policy. Instead of works representing various facets of dance culture, such as classic, English or American—which, incidentally, has been entirely dropped—it was an Anton Dolin (Classic) evening. Giselle and the premiere of Dolin's version of Princess Aurora made up the program.

Giselle had a hard time getting started in the first act, although this might have been attributed to inadequate orchestra rehearsals. However, in the second act there was more co-operation, and Markova's lyric and poetic qualities brought real fantasy to the dreamlike world represented. Dolin's Albrecht is a little too jerky and forced, especially when contrasted with so delicate and subtle a partner as Markova. Nora Kaye will make an excellent Myrtha as soon as she feels a little more secure in the role. The ballet received a tremendous ovation.

Princess Aurora is a suite of dances selected from the first and third acts of Tchaikovsky's Sleeping Beauty. Most of the excerpts were familiar to those acquainted with Aurora's Wedding. The dances never before given in America were the Rose Adagio, which Baronova (Princess Aurora) does with four princes, the White Cat and Puss in Boots, danced by Lucia Chase and Simon Semenoff, and the Variations of the Fairies—Rosella Hightower, Karen Conrad, Lucia Chase, Sono Osato, Nora Kaye and Annabelle Lyon.

It is lavishly costumed by Barbara Karinska after Leon Bakst's original designs; the scenery, also originally designed by Bakst, was executed by Michel Boronoff.

Of all the dances, those outstanding were Nora Kaye's brief solo, and The Bluebird with Conrad and Gibson. The choreography designed for Baronova did not seem to compliment her, but perhaps with more performances and a few changes it will improve. As in Capriccioso, Conrad and Gibson again stopped the show with their *grandes jêtes*, lightning turns and brisk beats. Evidently this ballet is considered a valuable contribution to the repertoire, as it was one of the three selected for the permanent program.

Other ballets given were Antony Tudor's Lilac Garden (Jardin aux Lilas), Agnes de Mille's Three Virgins and a Devil (Miss de Mille made a guest appearance in it on Dec. 6), Judgment of Paris, Spectre de la Rose, Pas de Quatre, and The Wayward Girl (La Fille Mal Gardée). The latter is the oldest ballet in active existence (first performance, 1786), and one might add that it is still one of the most charming. It is fine theatre and fine dancing, and one would have to go far to assemble such an excellent cast as Ballet Theatre had to offer. Baronova, Gibson, Romanoff and Semenoff acted as well as they danced.

This company should be tremendously successful in New York, and on tour, for it boasts superb soloists, a great corps de ballet and one of the most interesting and varied repertoires.

Photo by Dwight Godwin

DORIS ULMANN, exponent of the Hellerau-Laxenburg School of the Dance, is now an active teacher in New York City.

Valerie Bettis' Debut

Valerie Bettis, the first pupil of Hanya Holm to enter the concert field as a soloist, made her debut on Nov. 27, and repeated the program on the 28th, at Carnegie Chamber Music Hall. Her program included Theme and Variations (without accompaniment); a suite in three parts named Triptych, which consisted of dances entitled Yesterday—Heritage, Today—Environment, and Tomorrow—Destiny; another suite called Dance Characterizations of City Streets—Broadway, Avenue A, Park Avenue—and, in conclusion, Country Lane.

Miss Bettis is an attractive young dancer with a fine technical background, having been an outstanding member of the Holm Concert Group for two years. However, these attributes do not necessarily mean that she is ready for concert work. As a composer, she is still immature; the similarity of approach that she employs to express various ideas tends toward monotony. That Miss Bettis has possibilities and bears watching, there is no doubt; it is just unfortunate that she elected to rush her first concert.

All of the music was especially composed for the dances by the Brazilian pianist, Bernardo Segall, and was played by Paul Benet.

St. Denis Opens Series

Ruth St. Denis opened her series of four successive concerts on Dec. 4, at the Carnegie Chamber Music Hall. The program was for the most part made up of the dances that in 1905 won wide recognition for the grand lady of American dance: Incense, The Cobra, and Radha. The other works presented (The Nautch and Yogi), were first performed in 1907.

Today, exactly 36 years later, Miss St. Denis still has the power to hold the attention and win the admiration of the most discriminating audience. Her beautiful and soft movements and striking stage appearance are as vital as they ever were.

Jacques Cartier Introduces Proud Heritage

In the Barbizon Plaza Theatre on Dec. 5, Jacques Cartier introduced his newest original dance-drama, Proud Heritage. The story concerns a handsome young Indian dancer who is discovered by a New York theatrical agent, sent to Paris to acquire a title, falls in love with a white girl, is deceived and returns to his "Proud Heritage."

Mr. Cartier enacts five different characters with skill and conviction during the course of his melodrama. The dances were performed with style, assurance and finesse. Some of the costumes were authentic; others were reproductions of originals, and all were quite sensational. Mr. Cartier wields all of his artistic gifts masterfully, and the result is excellent theatre.

Dance Notes

Edwin Strawbridge and his company recently presented the historical ballet, Daniel Boone, in many high schools and colleges in and around Newark, N. J. On Dec. 30 he will give two performances in Carnegie Hall . . . Tashamira has just returned from Omaha, where she was the first dancer to appear as guest soloist with the Omaha Little Symphony under the direction of Richard E. Duncan . . . George Bockman, Director of the Dance Theatre for Adelphi College, has presented two concerts (Dec. 7 and 14) at the Humphrey-Weidman Studio and will give a third recital on Dec. 21 . . . Miss Humphrey and Mr. Weidman will give a special five-day Christmas course there, starting Dec. 29 . . . Vera Nemchinova, Bronislawa Nijinska and Edward Caton are now on the faculty of the Ballet Arts School in Carnegie Hall . . . The Boston Dance Council is sponsoring a Master Dance Course given on eight Sunday afternoons in the Jan Veen Studio Hall. The course opened on Nov. 26 and will close March 22. Martha Graham and Charles Weidman will be featured . . . The Graff Ballet has returned from a tour of 5,500 miles to its headquarters at Fieldston, Newfane, Vermont, for the Christmas holidays.

Klemm Leads His Choral Work in Baltimore Concert

BALTIMORE, MD.—The 15th annual concert of the All-Maryland High School Orchestra, assisted by the Baltimore Inter-High School Chorus, was presented before a large audience at Eastern High School and broadcast over a nation-wide radio network. A feature of the program was the first performance of Sing On! Sing On!, a new work by Gustav Klemm, Baltimore correspondent of the Musical Courier, written especially for the chorus and dedicated to them. The composer conducted the massed chorus and orchestra, totaling 350, in the performance of his work.

Osmar P. Steinwald, supervisor of instrumental music in Baltimore schools, was in charge of the program and conducted portions of it, assisted by Philip S. Royer, supervisor of music in Carroll County. The program was dedicated to the memory of John Denues whose recent death brought to a close his many years' service as head of music in the schools of this city.

Julius Sheir was winner of the solo contest held in conjunction with the 74th annual meeting of the Maryland State Teachers Association. The judges of the contest were Frederick R. Huber, director of municipal music; J. Norris Hering, organist, and Gustav Klemm, composer and conductor.

G. B.

Kipnis Sings in Opera and Concert

Alexander Kipnis fulfilled a six months' tour in South America, sang with the San Francisco Opera and gave concerts in Denver, Des Moines and at Oberlin Conservatory before rejoining the Metropolitan Opera in Tannhäuser. He appears this season with orchestras in Rochester, Reading, Chicago, Philadelphia, San Francisco, Montreal and New York.

Ivan Galamian Married

Ivan Galamian, violin-pedagogue, and Judith Johnson were married in New York on Nov. 22. Mrs. Galamian is the daughter of Captain and Mrs. James W. Johnson.

HAYDÉE MORINI
Viennese Dancer
UNIQUE CHARACTER PROGRAMS
NOW BOOKING
Management
ALBERT MORINI 119 West 57th St., New York City

TASHAMIRA
Recitals—Soloist with Symphony Orchestra
Richard Copley Management, 113 W. 57th St., N.Y.C.

MONNA MONTES
FEATURED DANCER
METROPOLITAN OPERA — RAINBOW ROOM
Suite 701, 119 West 57th St., New York City

ANNE RUDOLPH
ANRUDIC BODY ED. — DANCE
Classes—Lectures—Concerts
116 S. Michigan Avenue Chicago, Ill.

IVA KITCHELL
DANCE
PANTOMIMES and PARODIES
Mgt.: Alber Wickes, 729 Boylston St., Boston, Mass.

REGINALD GLADYS
LAUBIN
AMERICAN INDIAN DANCES
Mgt.: A. H. Handley, 2 West 45th St., N. Y. C.

MARTHA GRAHAM
and her DANCE GROUP
WGN CONCERTS
Hollywood Chicago New York

JAN VEEN and ERIKA THIMEY
Program of Modern Theatre Dance
WGN CONCERTS
Hollywood Chicago New York

Concerts in New York

(Continued from page 15)

rarely heard Dvorak Concerto. The work is lovely melodically and abounds in brilliant writing for the cello. Schuster played superbly, with command of every technical facet, large tone of finest texture, and subtly tempered musical feeling. He was applauded to the echo.

Artur Rodzinski led atmospheric performances of Smetana's Bartered Bride Overture, Stravinsky's Firebird Suite, and Ravel's Daphnis and Chloe Suite No. 2. In particular, the last-named was masterfully characterized, with the orchestra used as a medium for much exquisite tone coloring.

Marcel Hubert in Washington Irving Series

Marcel Hubert, cellist, presented the second concert in the Artists Recital Series at Washington Irving High School, Nov. 15. He played a Frescobaldi Toccata as arranged by Gaspar Cassado, Beethoven's Variations on a Theme from the Magic Flute, Brahms' Sonata in F minor, Tchaikovsky's Variations, Op. 33, and group of small pieces by Fauré.

Throughout the recital Mr. Hubert held his audience by the beauty of his tone, and imagination and sensitivity of his interpretations. The Frescobaldi revealed depth and dignity of understanding; the Beethoven Variations had a lyricism and tasteful restraint which were entirely charming, and in the Brahms sonata dramatic qualities were shown. The Tchaikovsky Variations proved a happy choice as a concluding number, following which Mr. Hubert was obliged to give seven encores, several of which were requests from the enthusiastic audience.

Marguerite Potter in "Seascape"

A novel program entitled Seascape, was presented by Marquerite Potter, for the benefit of the Scholarship Fund of the New York Madrigal Society, on Nov. 15 at the Hotel St. Regis. Miss Potter sang songs and recited poems from her recent book, and her brief comments before some of the works added to their enjoyment. The songs were composed by Boris Levenson and Elmo Russ, both of whom were in the audience.

The assisting artist was Robert Maxwell, who proved an accomplished harpist and musician. Florence Winselman accompanied the songs.

Elizabeth Read and Lois Townsley, Duo-Pianists, Bow

Elizabeth Read and Lois Townsley, American duo-pianists, made their first New York appearance at Town Hall on Nov. 17 in a diversified and intricate program by composers, including Bach, Ravel, Debussy, Rachmaninoff, Milhaud, Schumann, and Strauss. While their treatment of Bach's Prelude in E was purposefully wrought, it was not until Ravel's Empress of the Pagodas that the team came into its own, playing with delicacy of touch and appreciative reserve. Concluding works saw the first performance of three new compositions, Frederick Bristol's Cuban American, the composer being present, Mana-Zucca's The Gazelle, and Hans Barth's Asesinato del Toreador, none of which seemed entirely comparable in substance and quality to the accompanying pieces. The recitalists' talents were used to best advantage in the more lively offerings; theirs is an interpretative skill peculiarly adapted to that type of music.

Jean Watson's First Recital

The Canadian contralto, Jean Watson, heard as a festival soloist and elsewhere, gave her first Town Hall recital on Nov. 18. Presenting a program, for the most part, of short songs, the singer displayed a talent which has been wisely applied to a fine voice. Her early numbers by Handel and Galuppi were less effective, due to irregular breathing. Increased adjustment to the stage witnessed a more pronounced control of her vocal equipment. In Brahms' Vier ernste Gesänge, she emitted tones of freshness and verve; there was beauty, power, and emotional depth to her singing. Only in the final group did Miss Watson tend to mar an otherwise distinguished performance, by a somewhat theatrical approach to such songs as The Leprechaun and The Twelve Days of Christmas. She should go far not only on the concert stage, but in opera. Assistance at the Steinway was furnished by Felix Wolfes.

Isaac Stern, Violinist, Heard

Isaac Stern, young American violinist, gave a recital in Town Hall on Nov. 19 and, as in past years, impressed the large audience with his facile technique, expressive qualities and fine intonation. Mr. Stern's imposing program opened with the Beethoven D major sonata, followed by Bach's Partita in B minor (unaccompanied), and the Allegro Maestoso movement of Paganini's D major Concerto.

Stern made a *tour de force* of certain sections in the Partita. The Courante was taken at a terrific tempo, and the clarity with which it was projected was astonishing. The Paganini Concerto might have its moments of questionable interpretation, but nevertheless there was an abundance of thrilling violin playing.

The second half offered the first New York performance of the Vaughan Williams Concerto Accademico. One wondered why this fine work had not been heard before. De Falla's Suite Espagnole and Ravel's Tzigane concluded the program. Alexander Zakin afforded agreeable accompaniments and the audience demanded many encores.

Hazel Griggs Plays for Young

The power of music to charm youngsters was demonstrated convincingly by Hazel Griggs, pianist, one of whose concerts for young people at Carnegie Chamber Music Hall, New York, on Nov. 21 brought many of them forth to listen to Miss Grigg's interpretations of varied groups of composers both of past and present days. Miss Griggs opened her program with a group of easily understandable pieces of J. S. Bach and later included Grieg, Couperin, Rimsky-Korsakoff, Moszkowski, Haydn, Beethoven, Paderewski, MacDowell and others. Her playing, interspersed with appropriate biographic comments, was articulate and forceful—especially fitting for the musical enlightenment of young minds.

Elkan Institute Teachers Heard

Faculty members of the Ida Elkan Institute, comprising Rose Buska, soprano, I. Rudolph Katz, violinist and Miss Elkan, pianist, presented a joint program in Carnegie Chamber Music Hall on the afternoon of Nov. 23. Mr. Katz and Miss Elkan collaborated in Lalo's Symphonie, a Gypsy Dance by Nachezse and items of Saint-Saens and Wieniawski. Miss Buska sang songs of Schubert, Brahms, Tchaikovsky, Manna Zucca, Chopin and Ipatoff and the three artists joined in Denza's Romance for the finale. Aron Pressman was accompanist for Miss Buska. Musicianly readings were given by the artists especially Miss Buska whose ample voice is colorful, artistically used and who revealed an admirable sense of interpretation. The audience was keenly applausive.

Rex Battle, Pianist, in Bow

The Canadian pianist, Rex Battle, made his Town Hall debut on Nov. 23. He played the Bach-Busoni Prelude and Fugue in D major, Beethoven's A major sonata, Chopin's F minor Ballade, some shorter works by Schumann, Ravel, Debussy and concluded with Saint-Saens' Danse Macabre.

The soloist possessed a technique and range of dynamics capable of meeting the demands of his program. The interpretations showed evidence of careful thought, but at times they were so studied that the intention of the composer was lost and the music lacked the necessary spirit. This was especially true of the French composers. A moderate-sized audience enjoyed many encores.

Inez Lauritano in Violin List

Those who prefer violin playing of a dynamic and forceful character were pleased with the recital of Inez Lauritano at the Town Hall, New York, on Nov. 23. This was not Miss Lauritano's first appearance on a New York platform and she has earned a wide following. To this reviewer her opening number, the Praeludium and Allegro in the style of Pugnani, though competently played, suffered from a comparison with Mr. Kreisler's gracious mastery of that gem. But the Brahms Sonata in G major, Opus 78, revealed the artist in a more serene mood. She has an appealing tone which lacks only a certain searching quality to render it completely moving. Besides occasional moments of astonishing digital display, Miss Lauritano revealed a technical equipment that places her among the more satisfying exponents of her instrument. Leonid Hambro's accompaniments were buoyant and artistic.

Artur Rubinstein's Recital

Artur Rubinstein, pianist, received outstanding applause at his Carnegie Hall recital, Nov. 24, from an audience exceeding the hall's capacity. He played the Beethoven Sonata Op. 57, groups of Brahms and Chopin, the Ravel Valses nobles et sentimentales and Stravinsky's Petrouchka.

Every composer was treated with spontaneous understanding and skill. Tonal balance was remarkable and general crescendi excellently graded. The full-bodied *sostenuto* typical of Rubinstein was never sacrificed in sustaining tempi throughout. Enthusiasm ran high in the audience, both at the intermission and the end.

Petri, Dorothy Sarnoff and Bruce Boyce Heard

The Cornell Women's Club of New York gave a program for the Federation Scholarship Fund of Cornell University, on Nov. 24, in Town Hall. Egon Petri, pianist (a member of Cornell's faculty) and two graduates of that university—Dorothy Sarnoff, soprano, and Bruce

(Please turn to page 18)

GEORGES BARRÈRE

Georges Barrère Organizes Flute-Cello-Piano Trio

A new ensemble, to be known as the Barrere Trio, has been formed by Georges Barrère; flutist. Other members are Horace Britt, cellist and Jerome Rappaport, pianist. The trio opens an intensive five-week tour on Feb. 15 at the Frick Collection, New York City. Other engagements are at Framingham, Mass., Johnson City, Tenn., Panama City, Fla., Macon, Ga., Port Arthur, Tex., Shreveport, La., Carbondale, Ill., Lancaster, Ohio, Buckhannon, W. Va., Salisbury, Md., West Pittston, Penna., and two concerts at Potsdam, N. Y.

Mr. Barrère on March 30 is soloist with the Sioux City (Ia.) Orchestra.

HAENSEL & JONES
Division
COLUMBIA CONCERTS Inc.
113 West 57th St., New York
INCLUDES FOR SEASON 1941-1942
CROOKS
BAUM
CARTER
CASTAGNA
CORDON
DILLING
McCHESNEY
NOVAES
STEBER
STEN
TEMIANKA
TRAVERS
WATSON

Mozart Mass Among N. Y. Concert Offerings

(*Continued from page* 17)

Boyce, baritone—were the participating artists.

Naturally, with four groups of songs and one of piano works, the program was long, but interestingly varied. Petri's group was all too brief for this listener. When this artist is in good form, it means great piano playing, and that is what the audience heard. Chopin and Liszt were represented by two pieces each, and Schubert's Andante and Variations as an encore completed his offerings.

Although the very attractive and exuberant soprano of Dorothy Sarnoff revealed a certain edgy quality, her spontaneity and pleasant personality dominated the performance. The baritone, Bruce Boyce, has a rich, well produced, resonant voice and he delivered his portion of the program with style and intelligence. Harrison Potter was his accompanist, and Milne Charnley accompanied Miss Sarnoff.

Floyd Worthington, Baritone, Sings

The Missourian baritone, Floyd Worthington, was heard in a recital at Carnegie Chamber Music Hall on Nov. 25. His program followed the usual makeup, opening with Handel and Bach and continuing with a group of German Lieder. These were followed by a modern French group, and the program concluded with several English songs. Mr. Worthington does not have a voice of great volume, but it is at all times pleasing and is used with the utmost refinement and restraint. In the French and German groups, his interpretations were imaginative and musical. John Ahlstrand was the accompanist.

Aurora Mauro-Cottone in Piano Offerings

Aurora Mauro-Cottone, New York pianist, proved an unusually gifted young artist in her recital at Town Hall on Nov. 25. Her opening transcription of Bach's Toccata, Adagio and Fugue in D major was effectively produced, as was Schumann's intriguing Phantasie. In shorter works by Debussy—Poissons d'or, Voiles, and L'isle joyeuse—the pianist achieved her best form, for these reflected keen imagination and an ability to grasp the true context of the compositions. Following works were by Prokofieff, Medtner, and Stravinsky, the program concluding with Chopin's Nocture, D flat major, Opus 27, and Scherzo, C sharp minor, Opus 31. Encores were in order in response to fervid applause by a large audience.

Schola Sings Mozart Mass

The Schola Cantorum, with its authoritative and spirited conductor, Hugh Ross, opened its season on Nov. 26 by presenting again in Carnegie Hall Mozart's C minor Mass. In informative program notes, Mr. Ross pointed out that this Mass is not all of one piece but has been pieced together in parts. An attentive listener soon discovers this fact for himself and therein lies a problem for singers, both soloists and chorus. Alternately dramatic and liturgical, virtuosic and spiritual, it offers a variety of styles and, although the interpolations are largely from Mozart numbers or sketches, the general atmosphere is diverse. Mr. Ross' singers, well trained and obedient, were responsive, sang expressively and with comprehension and generally gave a good account of themselves. Anne Roselle, Ina Souez, sopranos; Hardesty Johnson, tenor and Robert Nicholson, baritone, were competent and capable; the women, with more to do, had more opportunity to impress. The orchestra, drawn from the Philharmonic, gave good support and Mr. Ross was keenly alert and musically intelligent in his reading.

Piatigorsky in Cello Mastery

A highly enthused audience followed gratefully the elevated cello art of the masterful Gregor Piatigorsky, at Town Hall on Nov. 26.

The artist opened with three Sonatas by Boccherini (C major), Shostakovich and Schubert (Arpeggione Sonata) and then proceeded to lighter fare with Beethoven's Variations on a Theme from Mozart's Magic Flute, Fauré's Tarantella, and Piatigorsky arrangements of two sections from Prokofieff's Romeo and Juliet (Scene Before Parting, and Masques), a Debussy Prelude and Weber's Largo and Rondo. Valentin Pavlovsky was a discerning and polished assistant at the piano.

Piatigorsky has every quality to justify the rank he holds in the cello world. First of all his musicianship and taste are beyond question, and the ardor of his temperament is reflected in the warmth of his tone. Then too his handling of his instrument leaves nothing to be desired in variety of bowing and adeptness of fingers.

The Shostakovich Sonata is an imaginative piece of music, more frankly lyrical than most of his other works, but chiefly employing the unconventional harmonies and discursive writing that have become characteristic of him.

Piatigorsky's arrangements show another side of his talents. His treatment of the Prokofieff numbers is fastidious and effective. The Weber finale took the hearers by storm and led to extra numbers on the part of the popular artist.

Tuthill Musical Society in Concert

Variety marked the program of the Tuthill Musical Society under the direction of James A. Brown Tuthill at Carnegie Chamber Music Hall on Nov. 26. Mr. Tuthill, exercising a precise control over his singers, directed established choral and operatic compositions, beginning with the Gloria in Excelsis from the 12th Mass of Mozart. The program was long and interesting; choral numbers were interspersed with operatic arias from Carmen, Faust, Tannhäuser, and Louise. A group of selections from the Mikado closed the performance. Among the solo groups one of the highlights of the evening was Gens Duce Splendidor from Horatio Parker's Hora Novissima, sung by Mary Frances Lehnerts. All the soloists, were in excellent form. They included Anna Bennett, Paul Kirk Giles, John Calvert, Robert Harrison Reeves, Pamela Wood, Franklin Neil, Ruth Koster and others of the choral group. The accompanist was Edith De Lara.

Elman in Recital

Mischa Elman held forth at Carnegie Hall on Nov. 28 in one of his spaciously paced and sensuously-toned recitals, with Leopold Mitmann as piano collaborator. A Sammartini-Nachez Passacaglia began the evening, with the Bach Partita in E major and the Wieniawski Concerto in D minor as the major items of the first half. Mr. Elman drove his tone slightly in the Bach, so that it sometimes seemed more edged than is his wont. The Wieniawski had a full complement of the luscious tone associated with Mr. Elman's playing, and also distinguished technical treatment of its intricate measures. The Debussy work found the violinist on slightly alien ground; apparently the vague effects of the impressionist are less to his liking than other works. The final groups included works of Nin, Isidor Achron (Valse dramatique) and the Rossini-Paganini I Palpiti, another display of marvelous dexterity. The audience demanded many encores.

Doda Conrad, Basso, in Novelties

In what was to have been a chamber music duo, Doda Conrad, Polish basso and son of Marya Freund, noted singer of two decades back, made an impressive New York debut at Town Hall on Nov. 29. The inability of Miecio Horszowski, pianist, the assisting artist, to arrive from Brazil in time caused Mr. Conrad to prevail upon Erich-Itor Kahn for accompaniment. Four English Songs by Haydn, the first New York performance of Fauré's L'horizon chimérique, and Schubert's cycle, Die schöne Müllerin, were features. His singing, including one encore, was fervently applauded by a large audience.

Martha Daughn-Locker Returns

Making her second appearance at Town Hall, on the afternoon of Nov. 30, Martha Daughn-Locker, soprano, presented an interesting and well-balanced

Photo by M. I. Boris

HELEN LUNG

Helen Lung Gives Concerts in U. S. and Canada

Helen Lung, who has appeared in opera and concert abroad, will give a New York recital in the Spring. Born in Tacoma, Wash., of French-Canadian-German parentage, Miss Lung made her bow at the age of five. While singing in concert and radio on the Pacific Coast, she was heard by Mary Garden, who sent her to Cécile Giley in Paris, teacher of Marjorie Lawrence.

Concerts in Paris and an engagement as soloist at the Eglise Americaine, Quai D'Orsay, and British Embassy Church, resulted. Miss Lung sang also over the radio and for American students. She appeared in Lakmé and other operas and was heard at festivals in Southern France and at Bordeaux. She received the Brevet D'Aptitude pour la Carrière Lyric des Maitres du Chant Français with numerous other singers. In London she sang for Sir Thomas Beecham at Covent Garden and was about to start her career there when war interfered. Coming to this country, Miss Lung coached with H. Maurice-Jacquet, except during the time she toured in Canada and the United States.

METROPOLITAN MUSICAL BUREAU, INC.
Division
Columbia Concerts, Inc.
113 W. 57th St., New York
Among 1941-42 Attractions are:

JUSSI BJOERLING
TENOR

GEN. PLATOFF DON COSSACK
RUSSIAN MALE CHORUS
NICOLAS KOSTRUKOFF, Conductor

LOTTE LEHMANN
World Famous Soprano — Concert Recitalist
Metropolitan Opera Association

Carmalita Maracci
& DANCE GROUP
COAST-TO-COAST TOUR

GRACE MOORE
RADIO and CONCERT

PAUL ROBESON
THE GREAT NEGRO SINGER
Lawrence Brown at the piano

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST

MARION TALLEY
SOPRANO

TrappFamilySingers
"A JOYOUS A CAPPELLA GROUP"

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Steinway Pianos Used

CONCERT MANAGEMENT
ARTHUR JUDSON, INC.
Division
Columbia Concerts, Inc.
Includes for Season 1941-1942

BARTLETT and ROBERTSON
DUO-PIANISTS

HILDA BURKE
Soprano—METROPOLITAN OPERA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ADOLF BUSCH and RUDOLF SERKIN
Joint Recitals—Sonata Recitals
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ZINO FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ANNA KASKAS
CONTRALTO — METROPOLITAN OPERA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

FRITZ MAHLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

JOSEPH SCHUSTER
CELLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

Paul Stassévitch
CONDUCTOR—VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

RISË STEVENS
MEZZO-SOPRANO
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

GEORGE SZELL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

program. She opened the proceedings with a group of three 18th-century English songs by Biship, Hook, and Arnold. These were followed by five songs by Hugo Wolf, an aria from a Catalani work, a French group in which Lalo, Poldowski, Boulanger and Lenormand were represented, and English songs by Watts, Shalit, Bax and Bush.

The Wolf songs are a challenge to any singer, and the soloist met most of the demands successfully. Her diction was good, her pitch was secure, and, above all, her approach was musicianly. Her voice has excellent quality and the high notes were pure. She possesses no little interpretative merits, heard to best advantage in songs like Boulanger's Cantique and Bax's Cradle Song—both of a quiet, meditative nature. A large audience greeted the artist appreciatively, and she sang several encores, among which were Stravinsky's Pastorale and a Puccini aria.

Rudolf Serkin's Pianism

Carnegie Hall resounded to plaudits of uncommon volume and warmth when Rudolf Serkin gave his piano recital on Dec. 1. The tumult was well warranted, for the artist has never offered more finished and appealing interpretations in New York than on this occasion. Musicianship and feeling, perfection of tone and execution, were all blended into a whole of compelling achievement, with a wide variety of styles completely set forth. That tells the whole story of what Serkin did, and need not be cluttered with analytical details.

The program in which such consummate pianism exercised its attractions, consisted of Bach's E minor Toccata, Beethoven's C sharp minor Sonata (Moonlight), Schumann's Etudes Symphoniques, three excerpts from Reger's My Diary, three Czech Dances by Smetana, and Chopin's Barcarolle and A flat Polonaise, opus 53.

Bach Circle of New York in Old Music

An enchanting array of early music was presented at Town Hall on Dec. 1 by the Bach Circle of New York. Its orchestra, under Robert Hufstader, presented convincingly Sammartini's Concerto Grosso, Opus 11, No. 4. Soulful meaning embraced Erlebach's Three Arias for Contralto, eloquently sung by Hertha Glaz in excellent voice. Bach's Overture in C major introduced Mitchell Miller, an oboist of the first rank; assisting artists were Harry Friedman, violinist, Fritz Magg, cellist, and Yella Pessl, harpsichordist. Rounding out the program were Bach's Church Cantata No. 156, Ich steh' mit einem Fuss im Grabe, contributed to ably by Miss Glaz, William Hess, tenor, John Hardt, bass, and the Choir of the Pius X School of Liturgical Music, and Handel's Concerto Grosso, Op. 6, No. 9, played with sensitivity and aplomb.

Other Concerts Given

Other concerts in New York's recital halls between Nov. 17 and Dec. 5 included Malcom Poindexter, baritone, in Carnegie Chamber Music Hall, who displayed a voice of good quality; the Coffee Concerts in the Museum of Modern Art on Nov. 19, 26 and Dec. 3, the first presenting a Haitian program with Belle Rosette, Gerald Clarke's Calypso Orchestra, the Rada group of singers and dancers, the second devoted to Blues and Riffes and offering an all-Negro cast featuring Ann Robinson, Debby Best, Leonard Ware Trio, Jack Meredith, Dan Burley, composer-pianist and two trios, and the third presenting Hebraica, consisting of Jewish folklore with Naomi Aleh-Leaf, dancer, Sarah Gorby, singer, Ezekiel Albeg, cantor and the Uri Taiman group; the New York City Symphony, which on Nov. 30 held Mishel Piastro, concertmaster of the Philharmonic-Symphony Society as soloist in Gregory Stone's attempt to make Gershwin's Rhapsody in Blue a violin solo and in which Mr. Piastro gave a better reading than the arrangement proved to be except for the cadenza; Ellen Repp, American contralto at the Barbizon Concert Hall; Erna Jonas, pianist, at the Barbizon-Plaza; the Mizrachi Organization of America in Town Hall on Nov. 30 with the Olshanetzky Symphonette, a choir under Samuel Sterner, Yasha Fishberg, Louis Gralitzer, Samuel Farber, Norman Hollander, Arnold Eidus and Sonia Eidus; Maye Hooper, in a song list that afternoon disclosing a voice of good quality in Carnegie Chamber Music Hall; Stephen Varvaro, baritone, that evening in the same auditorium; Carlton Cooley, violist, soloist with the Mozart String Sinfonietta, under Wesley Sontag on Dec. 1 in Carnegie Chamber Music Hall premiering Harold Morris' suite for strings and a transcription by the soloist; Earl Robinson, composer of The Ballad for Americans, honored in Town Hall by several artists on Nov. 30.

[Recitals that took place between December 1 and 5 will be reviewed in the next issue.]

Milhaud to Premiere His 2nd Piano Concerto

Darius Milhaud will be soloist in the world premiere of his second piano concerto on Dec. 18 with the Chicago Symphony Orchestra, Dr. Frederick Stock, conducting, it is announced by Albert Morini, his manager. He plays the same work with the Cincinnati Orchestra on Jan. 2 and 3; the Kansas City Philharmonic on Jan. 8; and the St. Louis Symphony Orchestra on Jan. 9 and 10.

On Dec. 19, Milhaud discussed French music and drama in a lecture-recital for the Chicago Arts Club.

LEONARD SHURE
played the Brahms B flat piano concerto with the Cleveland Orchestra on Dec. 11 and 13 and is heard in Tchaikovsky's B flat minor concerto on Dec. 16 with the Buffalo Philharmonic.

New York Oratorio Quartet Sings Messiah in Ohio

The New York Oratorio Quartet—Marjorie McClung, soprano; Dorothy Bacon, contralto; Richard Deneau, tenor; and Donald Moore, baritone—will appear in Handel's Messiah in Zanesville and Granville, O., this month, it is announced by Concert Director Annie Friedberg. Miss McClung also will sing two performances in Michigan.

Robert Betts, tenor, and Nora Conklin, contralto, sing in the same oratorio tonight (Dec. 15) in Jersey City. These artists also are under the concert management of Miss Friedberg.

Haarlem Philharmonic Society Plans Christmas Musicale

Salvatore Baccaloni, Metropolitan Opera bass and Vitya Vronsky and Victor Babin, duo-pianists, will be heard at the Dec. 18 concert of the Haarlem Philharmonic Society at the Waldorf-Astoria Hotel, New York. Harold Fonville will direct the singing of Christmas carols, with William A. Goldsworthy at the organ.

The annual breakfast will be held on Jan. 15. Other musicales will be presented on Feb. 26 and April 9. Lillian Newkirk Mansfield is chairman of music. Mrs. Luther Cleaveland Bisselle is president of the organization.

Michael Bartlett Joins List of NBC Concert Service

Michael Bartlett, opera, concert and radio tenor, who participated in the opening of the Chicago Opera season in La Traviata, as Alfredo, has joined the NBC Concert Service list of artists for the 1942-43 season. On Dec. 16 he is soloist with the St. Cecilia Club at the Waldorf-Astoria Hotel, New York.

Pina La Corte in Schenectady

Pina La Corte, coloratura soprano, artist-pupil of Clementine de Vere Sapio, appeared in Schenectady, N. Y., in a concert under the auspices of the Italian Community Centre. Her numbers included the Mad Scene from Lucia. Miss La Corte made her Town Hall, New York, debut last season.

Branscombe Choral to Give Annual Christmas Program

Gena Branscombe, American composer, will conduct the Branscombe Choral's annual candle-light musicale of Christmas music at Broadway Tabernacle, New York, on Dec. 21. New arrangements of Swedish, French, English and Russian carols and American works by Hageman, Gaul and Miss Branscombe are included on the program, which also lists numbers by Bach, Brahms, Tchaikovsky, Michael Head and Castelnuovo-Tedesco.

Menuhin to be Soloist with Seven Orchestras

Yehudi Menuhin is soloist with seven orchestras this season. Now on a transcontinental tour which includes Pacific Coast engagements followed by concerts in Mexico, Menuhin will be heard with the Minneapolis, St. Louis, Pittsburgh, Boston, Chicago Symphonies, the New York Philharmonic-Symphony and the Mexican Symphony Orchestra. Next month he will be heard in the Middle West and then comes East for a Carnegie Hall recital on Jan. 26. His tour also includes engagements extending north to Vancouver and Toronto and south to Havana.

WGN CONCERTS
Season 1941 - 1942:

JOSEPHINE ANTOINE
COLORATURA SOPRANO—METROPOLITAN OPERA
Columbia Records
WGN CONCERTS, Hollywood-Chicago-New York

EDWARD DUDLEY
TENOR ROBUSTO
WGN CONCERTS
New York Chicago Hollywood

MAURICE EISENBERG
CELLIST
WGN CONCERTS
New York Chicago Hollywood

JANET FAIRBANK
SOPRANO
WGN CONCERTS
New York Chicago Hollywood

SASCHA GORODNITZKI
PIANIST
WGN CONCERTS
Hollywood Chicago New York

STEPHAN HERO
VIOLINIST
WGN CONCERTS
Hollywood Chicago New York

STEVEN KENNEDY
AMERICAN BARITONE
WGN CONCERTS
Hollywood Chicago New York

EGON PETRI
PIANIST
WGN CONCERTS, Hollywood-Chicago-New York
Steinway Piano Columbia Records

OSSY RENARDY
VIOLINIST
WGN CONCERTS
Hollywood Chicago New York

ALICE TULLY
DRAMATIC SOPRANO
WGN CONCERTS
Hollywood Chicago New York

KATHRYN WITWER
WGN CONCERTS
AMERICAN LYRIC SOPRANO
Hollywood Chicago New York

NBC CONCERT SERVICE
RCA Building, New York, N. Y.
Includes For Season 1941-1942

MAURICE ABRAVANEL
CONDUCTOR
Management: NBC CONCERT SERVICE
RCA Building, New York City

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO
Mgt.: NBC Concert Service, RCA Bldg., N. Y

JEAN DICKENSON
COLORATURA SOPRANO
NBC CONCERT SERVICE
RCA Building, Radio City, New York

Donald Dickson
BARITONE
Management: NBC Concert Service
RCA Building, New York

KREISLER
NBC CONCERT SERVICE
RCA Bldg., New York City

Luboshutz & Nemenoff
RECITALS FOR TWO PIANOS
Management: NBC Concert Service
RCA Building, New York City

MOBLEY LUSHANYA
SOPRANO
Management: NBC Concert Service
RCA Bldg. New York

LUCILLE MANNERS
SOPRANO
Management: NBC CONCERT SERVICE
RCA Building, New York City

MELCHIOR
Management: NBC Concert Service
RCA Bldg., New York, N. Y.

EZIO PINZA
BASSO
METROPOLITAN OPERA
Mgt.: NBC Concert Service, RCA Bldg., N. Y. C

Salzedo Concert Ensemble
SALZEDO LE ROY
SCHOLZ SALZEDO
Mgt. NBC Concert Service, RCA Bldg., N. Y. C.

MARGARET SPEAKS
SOPRANO
Management: NBC CONCERT SERVICE
RCA Building, New York City

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
Management: NBC CONCERT SERVICE
RCA Bldg., Radio City, New York

BEVERIDGE WEBSTER
PIANIST
Management NBC Concert Service,
RCA Building, New York

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Music Periodicals Corporation

119 West 57th Street New York

Telephones: Circle 7-4500-1-2-3-4-5-6

Cable Address: Musicurier

GEORGE H. HILBERT
President and General Manager

LEONARD LIEBLING, *Editor* ALFRED HUMAN, *Managing Editor*

René Devries, Chicago; *Irving Schwerké*, Boston; *Herbert F. Peyser, Russell Kerr, Harold A. Strickland, Associate Editors*

Chicago and Middle West Headquarters.
René Devries, in charge; 220 South Michigan Ave., Chicago. Phone Harrison, 6110.

Hollywood Bureau.
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Phone, Granite 3480.

New England Headquarters.
Irving Schwerké, General Representative, Craigie Arms, 26 Concord Ave., Cambridge, Mass. Phone, Kirkland 6750

European Offices:—Closed for the duration of the war.

London, England: Hugh Liversidge, British Representative, c/o American Embassy.

Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address; 2 weeks' notice is required.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Lt., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels, and kiosks in Europe and the Latin-American republics.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

New York December 15, 1941 No. 3045

What the Musician Can Do

Now that the die has been cast and the United States stands arrayed with its allies against the Axis coalition, the war imposes on musicians an especial obligation.

Musicians, like other Americans, will have to face dangers and events that try the soul. But their function is one of immediate importance—they, in a special sense, are the creators of morale.

What better demonstration of this fact than the playing and singing of patriotic songs? Music carries the message much more dramatically and directly than any amount of mass recitation could do. When voices are raised in unison song, as they will be increasingly in months to come, it shows the oneness of the singers as nothing else can do. It uplifts, inspires, gives a sense of glow and confidence. Could there be a more potent force to knit together a nation of some 130,000,000 for the vast and epochal effort that confronts it?

The help of qualified musicians, as directors of music, as performers for the various branches of the services, for the people on the home front, will be needed in ever-increasing numbers. They should be professional musicians of high standing, because it is important to maintain the best standards in music. The tendency in wartime is for the cheerful, hearty, noisy and spontaneous elements to rule in almost any artistic endeavor. The people will not want tragic, introspective music, but such as is calculated to inspire and spur forward the national effort. But neither is it necessary to bring down all mass singing to the level of Tin Pan Alley, all band and orchestra playing to the most rudimentary.

The last war in one sense provides a pattern for what is to happen in music. But in another sense it does not, as the times have changed so greatly. The radio is perhaps the most important new force since 1918. Now to be increasingly under the control of the FCC, the great networks of the country provide a marvelous agency for coordinating every phase of our national effort. There will doubtless be some changes in the types of programs offered. But the services of many artists will be needed in increasing numbers to dramatize through music the needs of the nation in this stirring hour. Many times, no doubt, the musician will be asked to give his services, but it is well to establish something of a Magna Charta for the artist in this respect. He, too, must live.

The wartime budget for all-out effort now promises to total the astronomical figure of 150 billions. Some of it will come from the purse of the public, with growing taxes and contributions for war effort. That there will be a rise in prices seems certain, despite the efforts to avoid inflation of the graver sort by means of legislation.

That the artist will find his income greatly augmented, however, seems to be obvious. The music-giving structure throughout the country is so well established that, despite some changing conditions to be met, it seems able to adapt to these developments.

That the result will be a vast growth in every type of musical resource seems as certain as it was during and in the era following World War I.

We are facing a period of great national expansion—an era of flashing color, vast upheavals, gruelling strain, perhaps, but a gusty, lively epoch in our history.

The parsimonies of the last decade are gone—swept away as with one voice the American nation raises the shout "Toward Victory!"

All Americans Now

One of the best things that has emerged from the startling and dramatic events of the last week is the new unity between the American Republics. There were many who thought that the bonds linking the countries of this hemisphere might be tenous, especially under wartime stresses. But it has not proved to be so. The missionary work done by artists and others between these nations may have played a not unimportant part in drawing them together. So long as the two American continents stand firm and united, they will be a bulwark against the forces of the aggressors, and a rallying point for the successful overcoming of a world-wide menace.

There are other friends of America who have come here in recent years from troubled lands. The musical artists from abroad who firmly believe in the principles for which we are fighting, and who lend their art to this cause, will be greatly welcome here. Perhaps, at first, some of these newcomers will undergo difficulties during the inevitable period when credentials are being scrutinized and all or most are suspect. But we believe that the liberal tradition of America as a haven for the oppressed will assert itself despite the narrowing standards of an emergency period. And there is work for all sincere friends of America to do.

Certainly nothing finds a greater sympathy in the hearts of Americans than the ordeals to which notable personalities of music and other arts have been subjected in Europe. That we are now aligned against the same black forces of oppression gives an incentive for them to use their art in aiding our struggle. We prophesy a glorious period of music in the service of Freedom.

After the war—for it is not too ambitious a task to consider even now—there will have to be a new assimilation of the many musical elements that have entered our national life. Just as in the realms of economics and statecraft, forward-looking individuals and groups are planning for the post-war period—to cushion the inevitable reaction, to employ worthily the lately-liberated forces. Those entrusted with the management of musical affairs in America will have to find a place for all the talents that have come to the United States for a permanent stay. There is plenty of room for constructive endeavors. Cooperation will have to be achieved, and an "over-all" plan for the furthering of the arts evolved. To this task, the best minds of the period might well address themselves, if music is to have a stable future.

THE SEASON'S GREETINGS

Members of the staff of The Musical Courier extend to artists, teachers, managers, readers, and all persons interested in music

A MERRY CHRISTMAS

Cartoon by Edgar Allen, Jr.

Manager: "Either she goes back on that Hollywood diet, or her accompanist 'll need a periscope."

Again—Repertory Headaches

America's entry into the war is still too recent to appraise the possible effect on the repertory of opera and concert. There has been a lot of uncertainty about this matter as the United States slowly followed the path that led to eventual hostilities.

The Metropolitan Opera, for example, through its general manager, Edward Johnson, has taken the stand that this is a war not of one language against another but of principles. As a result this institution maintains courageously that no retreat should be made from the viewpoint that art works be respected on their own merits.

Nevertheless, some rumors have been heard of opposition from audiences on the road to the presentation of certain Italian operas. That this sentiment may continue to grow and affect the plans for next season seems fairly certain. One can understand that such a work as Madame Butterfly might be *persona non grata* for obvious reasons, and that, as time goes on, the operas of Wagner and others—and even Verdi and Puccini—may be sung in English. It would not be too drastic a step, for the ground has been prepared by such productions as the Metropolitan's of Magic Flute, the Chicago Opera's of Falstaff and Martha, and those of the St. Louis and Philadelphia Operas.

We think that song programs will bear just as definite traces of the new chauvinism. Lieder, in particular, will be Englished, and perhaps the day of all-vernacular recitals is close at hand.

VARIATIONS

By Leonard Liebling

Memories of Opera, a new book published by Charles Scribner's Sons, is a compendium of the late Giulio Gatti-Casazza's recollections and reflections concerning his activities in the field of opera. Some of the chapters appeared in The Saturday Evening Post during 1933, but after Gatti's retirement he dictated further material to Howard Taubman (New York Times music critic), who edited and refashioned the whole work into its present form.

Always a diplomat while in charge of the Metropolitan Opera, Gatti retains his tact in the present volume, for while he speaks freely and frankly about himself, he confines himself to artistic generalities when discussing the singers, conductors and composers with whom he came into contact. Over nearly all the inside stories that we newspaper folk learned, Gatti draws a discreet veil. For instance, the real reasons for the break between him and Toscanini, and for the latter's withdrawal from the Metropolitan. The facts are not without considerable spice.

Again, the circumstances of his engagement as impresario of the Metropolitan are not completely told. The man who had most to do with it was Marc A. Blumenberg, then editor of the Musical Courier. At the request of his cousin, the late Otto H. Kahn, he had gone *sub rosa* to Milan to study the La Scala methods of Gatti, and the lengthy confidential report written by Blumenberg (after a stay of six weeks in the Italian city) and later submitted to the Metropolitan directors by Kahn, led directly to the contract with Gatti.

The courteous intention of Gatti in his book is shown by the line that "Artists, in general, are better than their fame." That is not the way he talked to me many times in private conversation.

He says that when asked to name the American singers of greatest importance he had known and managed, he answered that they were Eames, Nordica, Homer, Farrar and Ponselle. Did the Metropolitan have no male American singers of importance?

Gatti spikes the rumor that Farrar retired from the Metropolitan because she jealously resented the role of Tosca going to Jeritza; but he gives no other reason for her leaving. Jeritza made her Tosca debut in 1921-22 (the year of Farrar's bowing out) but as early as 1914-15 there was a memorable private scene at the Metropolitan while Bori was out front making a huge success in Mascagni's Iris. A star soprano not engaged in the performance started such a rumpus backstage that Gatti had to be sent for to keep her quiet. She screamed that she was the leading box-office attraction at the Metropolitan, and that Gatti had no right to assign important soprano roles to newcomers. The tongue-lashing Gatti and Bori got would not look well in polite print. I know whereof I speak, for I witnessed the episode. The star soprano who made the scene? . . . .Well, I'll do a Gatti-Casazza and pass on to the next paragraph.

Gatti always believed in the star system as the best aid of the box-office. And he believed that the chief mission of an impresario is not duty to art, but the pleasing of the public. He used as his motto what Verdi once told him: "The theatre is intended to be full." When I asked Gatti why he did not produce Berg's Wozzeck, his answer was: "It's too gloomy. My patrons do not care to see miserable people crawling about the stage in rags. Furthermore, Berg requires a tremendous orchestra for his opera. I would have to rip out several rows of seats to put in the extra instruments. What would happen to the season subscribers for those seats, and who would make up that loss?"

There are affectionate words by Gatti for all the singers, even Gigli, whom he calls "badly advised." There are many interesting details bearing on impresarioship as a profession. There are remarks about composers and their works, but Gatti's approach to those subjects is not deeply musical. The book contains much that younger opera-goers may find unfamiliar and strange; oldsters will be grateful to Gatti and Taubman for reviving some fragrant memories. (Charles Scribner's Sons.)

* * *

The new books of this Winter are myriad, and as one scans the long lists it is innocent fun to wed their general titles to musical implications. For instance.

Barometer Rising—Helen Traubel.
Advance from Broadway—Kern at the Philharmonic.
The Great Lady—Myra Hess.
Stars in Your Eyes—Opera fans.
The New Hope—William Schuman.
Happiness around the Corner—Opera in English.
The Perfect Lamb—Plucked vocal student.
The Joyous Miracle—When Toscanini conducts an all-American program.
Melody in Darkness—Trying to read program notes at Carnegie Hall.
Never Come Back—Operatic fantasias for piano.
Something Went Wrong—ASCAP'S tiff with the broadcasters.
First Papers—Concert-givers and the 3 a.m. newspaper editions.
Grey Eminence—Damrosch.
The Century Was Young—B.S. (Before Swing.)
Jam Tomorrow—And then what?
The World and Richard—Strauss?
London Pride—Beecham.
Here Is My Home—Stravinsky, Schönberg, Weinberger, Weill, Korngold, Oscar Straus, Krenek.
The Shorn Lamb—Unsuccessful Town Hall debutant.
Glory Horn—Publicity promoter.
Radio Navigation—Dialing for good music.
The Sounds of Old Boston—Koussevitzky's orchestra.
Welcome to the City—Mozart's operas at the Metropolitan.
Gambler's Chance—Top note in a fast violin arpeggio.
The Natural Way to Draw—Fill the box-office.
Song of the Lark—Lily Pons.
Disputed Passage—Pianists arguing fingerings.
Anything Can Happen—Albert Spalding boosting popular music for Coca Cola.
Then Again June—End of the musical season.
How Young You Look—Husband to prima donna.
Big Family—Trapp.
Strangers Are Coming—Refugees.
But Never Be Denied—(See above).
The Ivory Mischief—Piano playing.
Ritual for Myself—No Bach and Beethoven recitals.
Reading I've Liked—The Musical Courier.
It's about Time—This page has to go to press.

* * *

John Ademy, graduate from the acoustical halls of the Peabody Conservatory in Baltimore, writes that he gave up "the potential career of a 'great' singer" in order to become a radio announcer, and at present is the "voice" of the Masterworks of Music air program presented locally five times a week.

Mr. Ademy goes on: "As a radio person yourself, you will readily understand how closely musical announcers are in contact with foreign musical terms. I am inclosing a 'literary' effusion written during my conservatory days, which accounts for the overdose of 'subtle' punning, and I hope that the screed may find valued space in your Variations. It is the story of a student who has had a nightmare of foreign terms."

Here the space and the most amusing screed:

"One *calore* day I decided to *andante* to a *giocoso* show, so I *crescendoed* my *maestoso* chest and *leggioro* treaded toward the *molto*-talked-of theatre. *Sul* reaching the *loco* I *presto* purchased my ticket and in a *semplice modo*, entered. After a *sostenuto tempo* I finally, *con tenerezza* from the *pensieroso* usher, received a seat; *ma* to my *mesto* disappointment sat behind a *pizzicato* head two *ottavas sopra* mine. I managed to *sostenuto* my temper for a *tutti* hour, *poi* in a *tremolo voce tranquillo* said: 'If it isn't *troppo molto* trouble, would you mind *motoing* the *allargando* head of the *incalzando* hair to the *sinistra?*'

"Lo! and behold! a *sotto voce subito* answered *con vivace*: 'Why don't you *simile?*'

"I *fermata*ed a while, *poi dolore poco a poco* slumped into my seat and *adagio* went to sleep, hoping that the *tessitura* would soon *staccato* from his seat.

"In a *poco tempo* a *soprano voce* awoke me. In a *sognando* manner *con* the *vistas mezza* open I said: 'Home, James.'"

* * *

Carleton Smith, travelling detective for Variations when he is not writing his Esquire pages, reports some staggering news from Hollywood:

"Deanna Durbin says that in a few years she intends to make her concert and operatic debut, and devote all her time to public appearances. (Not, I suppose, until her films fail to click.) . . . Walt Disney declares that he is washed up with serious music and will do no more, in spite of the fact that Stokowski has offered to work with him."

* * *

Hi, American composers! Violinist Zino Francescatti is looking for "a good new violin concerto" by an American composer. Creators of such a treasure are asked to send it to Francescatti in care of his management, Columbia Concerts, at 113 West 57th Street, New York.

* * *

Thanks and a clean bill of health to M.B.H.: for his subjoined communication:

"I don't know whether you care for items that have no connection with music, and so I feel some trepidation about sending you a story that is of purely political flavor. However, I liked it so much that I am taking the risk, for I think your readers might enjoy it as much as I did:

Into a crowded Moscow street car, comes the visiting Anthony Eden, from London. "Put me off at the Kremlin," he tells the conductor. The car passes an open plaza and the conductor calls: "King George Square, formerly Lenin Square." A little later: "Beaverbrook Street, formerly Stalin Street." Finally, "Churchill Avenue, formerly Gorki Avenue." Then to Eden: "You get off here, Comrade—formerly stinker."

* * *

John Barbirolli is informed by a London friend that twenty-seven time bombs were found in and around the London Royal Academy of Music and removed by the students and faculty "who then resumed the day's routine." No excuse after this, for any English musical artist to get nervous when merely playing or singing in public.

* * *

Those terrible news broadcasts from the Far East interrupting the radio playing on December 5 of the Brahms B flat Concerto by Artur Rubinstein. Nothing could bring home more eloquently the tragedy of war.

Simon learns, with some dismay, that Petroushka and the Fire Bird are to have an American counterpart. In other words rumor has it that Igor Stravinsky is now thinking in large terms—pachydermian, so to speak. George Balanchine is reported to have been approached by our annual Spring visitors, the Ringling Bros. Circus, to stage a ballet of elephants with Zorina stepping daintily about the ring as they dance. And Igor is said to be composing the score.

What will the circus think of next?

* * *

Josephine Antoine, Metropolitan Opera coloratura, has a new trophy—a glove ripped from tip to tip. It is not hers but came to her in this wise: Josephine was guest at a party following her appearance as the page in A Masked Ball, which opened the Chicago Opera season. During the evening, she was introduced to one of the leading socialites of that city, who told her:

"You caused this tonight! I was so excited and applauded so hard that I ruined my glove. You may have it if you want it."

And Josephine accepted with alacrity.

* * *

Augustus Wade, veteran guardian of the artists' entrance at Carnegie Hall, is noted for being a stern critic. Gus has seen many artists come and go. When Sidney Foster gave his recent recital there, before a crowded auditorium, Gus took it upon himself to enter the pianist's dressing room at the intermission, enthusiastically pumped the hand of the young artist and told him:

"Go out there and take your bows. You're the new pianist of the century."

Sidney says he will always remember this "criticism."

* * *

Now that "we're in it," let's go "all out" in a big way, says your Snooper. He, however, is so used to the barbs of his critics that a few bombs seem merely in the line of duty!

I See That

Rose Pauly, Metropolitan Opera soprano, gives her annual Town Hall, New York, recital on Dec. 28.

* * *

Noel Brunet, French-Canadian violinist, from the master class of Theodore Pashkus, was soloist on Nov. 24 with the Radio Orchestra of Canada in Montreal. He also gave a recital on Quebec City.

* * *

Rudolph Gruen presented three of his works at his piano recital on Nov. 29 at the Institute of Musical Art. Two of them had first-time offering.

* * *

Jascha Horenstein was one of three conductors who were interviewed over WQXR by Lisa Sergio in December, when a program of recordings of works conducted by him was presented. It included Schubert's Symphony No. 5 in B flat, the Scherzo from the 7th Symphony of Bruckner, a Bach-Schönberg Choral Prelude, and Mozart's Titus Overture. The others interviewed were Artur Rodzinski and Dimitri Mitropoulos.

* * *

Gianna Bernhard, soprano, presented arias from Idomeneo, Cosi Fan Tutte and The Bartered Bride as well as French, English and Lieder numbers at the Barbizon-Plaza, New York, on Dec. 4. Ernest Wolff was at the piano.

* * *

Two Fantastic Marches, by Herbert Haufrecht were played on the Nov. 25 NBC Symphony Orchestra program, Leopold Stokowski, conducting.

* * *

Elisabeth Schumann gives a recital on March 3 in the Philadelphia Academy of Music under the auspices of the Philadelphia Choral Festivals Society. The Budapest String Quartet appears in the same festival the evening previous.

* * *

The New Collegium Musicum gave its first concert of chamber music at the Studio Club, New York, on Nov. 26. The program included works of Daniel Gregory Mason, Charles Haubiel, Kurt Roger, Edward Horsman, Ernest Charles, Edward Harris, Hans E. Heller, Karl Weigl and Rosy Geiger-Kullmann.

* * *

Sondra Bianca gave her second television program over WNBT on Nov. 26. The ten-year-old pianist was heard on We, The People radio broadcast on Nov. 17.

* * *

Anne Roselle, soprano, opened the Miami, Fla., concert season with a song recital at the Mana-Zucca Music Club on Dec. 9.

ELEANOR STEBER,

Metropolitan Opera soprano, appeared as guest artist on the Pause That Refreshes program over CBS on Dec. 7, with André Kostelanetz conducting and Albert Spalding, violinist and master of ceremonies.

Swarthout and Chapman Give Murals to Princeton

Gladys Swarthout, radio, concert and operatic mezzo-soprano, and Frank Chapman, baritone, have presented to Princeton University 58 original studies of murals, executed by the late William Yarrow in 1931 for the Princeton Gymnasium. The presentation was made at the American-British Art Centre, Dean Christian Gauss, chairman of the Princeton faculty committee for creative arts, accepted the gift. The studies were found in the Yarrow home at Reading, Conn., purchased by Miss Swarthout and Mr. Chapman, her husband, from Mrs. Yarrow who turned the receipts over to the British Civil Defense Emergency Fund.

Miss Swarthout has been voted the best classical female vocalist in the annual radio poll conducted by the Motion Picture Daily and Fame.

American Ballad Singers Add Novelties to Program

The American Ballad Singers, Elie Siegmeister, director, will add several first performances to their annual Town Hall program of native folk songs on Dec. 21. Mr. Siegmeister has written American Legend, a cantata dealing with such folk heroes as Johnny Appleseed, Paul Bunyan, Nancy Hanks and Davy Crockett, for this program. Also new will be a group of Catskill Mountain folk songs, discovered by him last summer, and carols, dating from the Revolution.

The American Youth Theatre, which introduced and has continued to present the Ballad Singers in New York, will sponsor this performance. The singers are under the management of Albert Morini.

New York Oratorio Society to Sing Messiah

The Oratorio Society of New York opens its season with the annual performance of Handel's Messiah on Dec. 20 with Albert Stoessel again conducting. Mr. Stoessel announced that the society will give a concert of church music at St. Thomas' Church on Feb. 10 and will close its activities with Bach's B minor Mass, unabridged, on March 31.

This is the 68th season of the chorus, founded by Leopold Damrosch. The membership now includes over 300 voices. Mr. Stoessel is serving his 21st season with the ensemble.

Birthday Celebration for Rosenthal

Moriz Rosenthal will be 79 on Dec. 19. As part of the celebration a number of pupils of Mme. Hedwig Rosenthal will present a program of piano music in Carnegie Chamber Music Hall.

Carmen Launches Trenton Opera Series

TRENTON, N. J.—A brilliant performance of Carmen opened the 1941-42 season of the Trenton Opera Association in the Memorial Building.

Carolina Segrera, in the title role, gave a vibrant, passionate and vivacious delineation of the title role. As Jose, Raoul Jobin, tenor of the Metropolitan Opera, disclosed a voice of size and clarity and read the part with authority. Carlos Alexander, baritone of the St. Louis Opera, won immediate favor with the audience for his Toreador. Lois Monroe was impressive as Micaela and the other parts were capably handled by Curtis Rice, Barbara Thorne, Christine Johnson and Wilfred Engelman.

Michael Kuttner on the podium, proved master of the situation. Commendable was the work of the chorus, composed of local men and women, who showed much improvement over their work of last season. Jean Lockwood and her ballet provided the choreography. Anthony Stivanello was stage director.

Prior to the first curtain James Kerney, Jr., president of the Trenton Opera Association, spoke briefly and expressed appreciation at the public response to the organization's plea for support. The audience was a capacity one.

B. L. N.

Dorothy Kirsten in Opera and Guest Appearances on Radio

Dorothy Kirsten, American soprano, whose career is fostered by Grace Moore and Gladys Swarthout, Metropolitan Opera stars, has made several guest appearances on The Family Hour over CBS, the program on which Miss Swarthout is featured each Sunday. John Charles Thomas, baritone, and Jan Peerce, tenor, both of the Metropolitan, have been guests with Miss Kirsten, who substituted for Miss Swarthout while the latter was on tour in the West.

Miss Kirsten recently sang her first Micaela in Chicago, a role she had sung in Cincinnati with Miss Swarthout in the title part. The soprano also sang Musetta in Boheme with both Miss Moore and Edith Mason. In March, Miss Kirsten returns for her second season in opera in Havana. April finds her singing Pamina in The Magic Flute with the Hudson County Opera Company, conducted by Thomas Martin, assistant conductor of the Chicago Opera. Mr. Martin made the English translation of this work for the Metropolitan Opera.

Children's Opera to Sing The Sleeping Beauty

The Children's Opera Company of New York and the Young People's Opera Company, Eva Leoni, founder-director, will present 16 performances of The Sleeping Beauty, fairy opera, at the People's Art Centre, New York, beginning Christmas afternoon. Rosario Bourdon is musical director and Juliette Mendez in charge of the ballet.

Hart House Quartet Opens Season

The Hart House Quartet, with their new violinist, Allard de Ridder, opened their season with a series of subscription concerts in October. A short tour then was made of the Maritime Provinces.

Photo by James Abresch

MR. and MRS. JACK SALTER

at the opening of the new Metropolitan Opera season. Mr. Salter is president of Jack Salter Artist Management, a division of Columbia Concerts, Inc.

Stringed Instrument Study on Wane, Piano And Brasses More Popular, New Survey Shows

Interest in the study of the violin and other string instruments is decreasing, while that in brass and other instruments including the piano is increasing, it is revealed in a survey over a seven-year period by Dean George A. Wedge of the Institute of Musical Art of the Juilliard School of Music.

From 1934 to 1941 the decrease in the study of string instruments was 14 per cent, Mr. Wedge said, while there was in increase of 77 per cent in students of other orchestral instruments and 82½ per cent in those interested in the piano.

"There are doubtless several contributing causes for this," said Mr. Wedge. "For one thing, the methods of violin study have not been advanced. Piano methods have. Nothing has been done to make violin repertory or methods more appealing to young students. The violin is extremely difficult to play, and expensive as well, because it takes a great deal longer to learn than most instruments."

Mr. Wedge said that from reports made to him it is apparent that high school students are turning to wind and brass instruments.

"They can make a quicker and easier use of them in the school bands," he said, "and they can find jobs more readily with dance and hotel orchestras. I have been in communication with schools all over the United States and every one of them is worried about its orchestra. In Flint, Mich, the community center is having difficulty in continuing the string classes. I hear from teachers that the same holds true in private studios.

Problems of the String Player

"You cannot blame any young person for wanting to earn a living and there are not outlets for strings except with the new major orchestras and with the community orchestras in towns. Opening for string instruments in the major orchestras are scarce. Last year there was probably not more than a two per cent turnover in these orchestras.

"The average conductor engages men with experience; the same is true of radio and theatre work. The lack of study of string instruments will cause a dearth of string players and present a serious problem ten years from now, especially if the ever-increasing interest in music results in a continued growth of community orchestras. More than half of a symphony orchestra is composed of strings. It may be only a phase, but it is something to think about and, if possible, to remedy.

"It is actually difficult to fill our violin scholarships at the Institute."

The annual Frank Damrosch Memorial Concert was held at the Institute on Nov. 28. Lonny Epstein, a member of the faculty, gave a piano recital on Dec. 5. Rudolph Gruen, pianist, also of the faculty, was heard in recital on Nov. 29.

On Dec. 3 the classes in wind ensemble under Arthur Christman gave a chamber music concert. Beverly Carr, pianist, Aldo Simonelli, clarinetist, Harry Kondaks, pianist, Harriet Griffith, violinist, Thomas Lenese, violist, and Ruth Krieger, cellist, played a combined program on Dec. 5.

CONCERTS IN NEW YORK'S HALLS

A—afternoon; E—evening; M—morning.

MONDAY, DEC. 15

People's Chorus of New York, Carnegie Hall (E)
Sergei Radamsky, tenor, and Marie Williams, soprano, Carnegie Chamber Music Hall (E)
Philharmonic-Symphony Society of New York Young Peoples' Concert, Town Hall (A)
Jacques Abram, pianist, Town Hall (E)

TUESDAY, DEC. 16

Mildred Dilling, harpist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)
Bogumil Sykora, cellist and Prince Irakli Orbelian, pianist, Barbizon Recital Hall (E)

WEDNESDAY, DEC. 17

Moissaye Boguslawski, pianist, Town Hall (E)
Down Town Glee Club, Carnegie Hall (E)

THURSDAY, DEC. 18

Philharmonic-Symphony Society, Carnegie Hall (E)
Harry Braun, violinist, Carnegie Chamber Music Hall (E)

FRIDAY, DEC. 19

Philharmonic-Symphony Society, Carnegie Hall (A)
Mt. Holyoke Glee Club, Ruth Douglass, Conductor, Joyce E. Sparrow, contralto, Town Hall (E)

SATURDAY, DEC. 20

Helena Figner, mezzo-soprano, Town Hall (A)
Miguel Rajcovich, pianist, Town Hall (E)
National Orchestral Association, Carnegie Hall (A)
Oratorio Society, Carnegie Hall (E)
Henry Hadley Memorial Concert, Carnegie Chamber Music Hall (E)

SUNDAY, DEC. 21

Trapp Family Singers, Town Hall (A)
American Ballad Singers, Elie Siegmeister, director, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
90 Members of the Philharmonic, Bruno Walter, conducting, Bronislaw Huberman, soloist, Carnegie Hall (E)
Williams College Glee Club, Barbizon-Plaza (E)

MONDAY, DEC. 22

Saidenberg Little Symphony, Daniel Saidenberg, conductor, Town Hall (E)

THURSDAY, DEC. 25

Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, DEC. 26

Philharmonic-Symphony Society, Carnegie Hall (A)

SATURDAY, DEC. 27

Carmen Reggio, contralto, Town Hall (E)
Sidor Belarsky, basso, Carnegie Hall (E)

SUNDAY, DEC. 28

Robert Weede, baritone, Town Hall (A)
Rose Pauly, soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)

TUESDAY, DEC. 30

Gina Pinnera, soprano, Town Hall (E)
Edwin Strawbridge Dance Ballet, Daniel Boone, Carnegie Hall (M and A)

THURSDAY, JAN. 1

Philharmonic-Symphony Society, Carnegie Hall (E)

FRIDAY, JAN. 2

Philharmonic-Symphony Society, Carnegie Hall (A)

SATURDAY, JAN. 3

Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, JAN. 4

Gardner Jencks, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music—Artur Schnabel, pianist, Town Hall (5:30)
John Feeney, tenor, Town Hall (E)
New York City—WPA Orchestra, Carnegie Hall (E)
Voge Opera Group, Carnegie Chamber Music Hall (E)

MONDAY, JAN. 5

Marion Anderson, contralto, Carnegie Hall (E)
Robert Stevenson, pianist, Town Hall (A)
Ruth Diehl, soprano, Town Hall (E)

TUESDAY, JAN. 6

Philadelphia Orchestra, Carnegie Hall (E)
Katherine Eyman, pianist, Town Hall (E)
Marion Lorraine, soprano, and Paul Best, baritone, joint recital, Barbizon Recital Hall (E)

WEDNESDAY, JAN. 7

Lotte Lehmann, soprano, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

THURSDAY, JAN. 8

Boston Symphony Orchestra, Carnegie Hall (E)

FRIDAY, JAN. 9

Edna Belgum, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (A)
Byrd Elliot, violinist, Mary Crary, diseuse, Carnegie Hall (E)

SATURDAY, JAN. 10

Boston Symphony Orchestra, Carnegie Hall (A)
Eugene Gash, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

SUNDAY, JAN. 11

Philharmonic-Symphony Society, Carnegie Hall (A)
Suzanne Sten, mezzo-soprano, Town Hall (A)
New Friends of Music—Artur Schnabel, pianist, Town Hall (5:30)
Jacob Feuerring, pianist, Carnegie Chamber Music Hall (A)
New York City-WPA Orchestra, Carnegie Hall (E)
Judith Litante, soprano, Town Hall (E)
Children's Opera, Barbizon-Plaza Concert Hall (E)

MONDAY, JAN. 12

Arthur Le Blanc, violinist, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

TUESDAY, JAN. 13

Leslie Frick, soprano, Town Hall (E)
Dusolina Giannini, soprano, and Ezio Pinza, bass, Carnegie Hall (E)
Enid Hellman, soprano, Judith Ann Williams, pianist, joint recital, Barbizon Recital Hall (E)

WEDNESDAY, JAN. 14

John Kirkpatrick, pianist, Town Hall (E)
Elly Kassman, pianist, Carnegie Chamber Music Hall (E)
Nina Gordani, folk songs, Barbizon-Plaza Concert Hall (E)

THURSDAY, JAN. 15

Philharmonic-Symphony Society, Carnegie Hall (E)
Annette Royak, soprano, Carnegie Chamber Music Hall (E)

Juilliard's Memory Honored in Annual Concert

The concert in memory of Augustus D. Juilliard at the Juilliard School of Music on Nov. 29 presented the school orchestra, conducted by Albert Stoessel with Felix Salmond, cellist and Clifford Harvuot, baritone, as soloists. Mr. Salmond was heard in Ernest Bloch's Schelomo and Mr. Harvuot sang William Grant Still's Plaint Chant for America. Prokofieff's Classical Symphony, Elgar's Enigma Variations and the toccata and Bergamasca from Frescobaldi's Fiori Musicali for string orchestra were the other numbers.

Students in the Graduate School heard in a recent chamber music concert included Robert Mann, Andor Toth, Fredell Lack and Myron Sandler, violinists; Thomas Lanese, violist; Joseph Tekula, cellist; and William Masselos, pianist. At a previous concert the participants were Barbara Holmquest and Ruth Geiger, pianists; Carol Brice, soprano; Andor Toth, violinist; and Thomas Lanese, violist.

Inez Lauritano, violinist, a graduate of the Graduate School where she studied with the late Leopold Auer and also with Louis Persinger gave a Town Hall recital on Nov. 23 with Leonid Hambro, pianist, a student at the school, as accompanist.

Toronto Applauds Eleanor Steber as 11th Hour Substitute

TORONTO.—Substituting at short notice of the indisposed Anna Kaskas, Eleanor Steber was heard by a capacity audience in Eaton Auditorium. Miss Steber's program included Ah, fors è lui from Traviata, an aria from Gluck's Semiramis and songs of Cooke, Geminiani, Delibes, Pierné, John Alden Carpenter, Michael Head and others. The young Metropolitan Opera soprano was in splendid vocal form singing with brilliance and disclosing competent interpretive insight. Numerous encores had to be given.

Her capable associate was James Quillian at the piano. Mr. Quillian was also heard in solos of Scarlatti, Debussy and Longas and an encore by himself. A sympathetic and understanding accompanist, he proved also a poetic and inspirational player in his own solos.

N. W.

DORIS PAPE,
artist pupil of Adolph Eckstrom, will appear as soloist with the St. Cecilia Choral Club at the Waldorf-Astoria, New York, Dec. 16. Willard Sektberg will conduct.

Norfleet Trio to Give Annual Christmas Musicale

The Norfleet Trio presents its annual Christmas musicale at the Helen Norfleet School on Dec. 26. It opens the week-end house party which is the annual reunion of students attending the summer Norfleet Camp. The concert will be followed by a program of operatic events, symphonic concerts, theatre parties and museum trips.

A reception and tea was held recently at the school in honor of Mr. and Mrs. James Hubbell. Helen Norfleet, director of the school, presented two young artist-pupils, Betty Skofield, pianist, and Eloise Ford, cellist, in a recital at Kendall Hall School for Girls, Peterborough, N. H. Miss Ford previously appeared at the Anteoria Club, Tannersville, N. Y., with Lester Hodges at the piano. Miss Skofield was heard in a piano list at Fort Fairfield, Me.

A poem by Marie Park Norfleet, mother of the Norfleet Trio, has been set by Charles Wakefield Cadman and issued by the Concord Music Publishing Company. It is entitled, Where Do the Colors Come From.

Robert Morse in Organ List at Greenwich Village Church

In the dimly lit atmosphere of St. John's Episcopal Church in Greenwich Village, New York, Robert W. Morse on Nov. 30 offered one of a series of his organ recitals. The program included music of Bach, Byrd, Handel, Scheidt and Krebs. The latter part featured Paul Hindemith's atonal and architectural Sonata No. 1 for organ to which Mr. Morse paid high aesthetic tribute. His registration was smooth and discriminate. In two numbers he was assisted by Martha Morse whose vocalization won deep appreciation of her hearers.

P. K.

Jean Watson Is Heard in Four Cities

Jean Watson, contralto, artist-pupil of Edgar Schofield, will be soloist tonight (Dec. 15) in Messiah at Cleveland Auditorium. Miss Watson sang in the same oratorio at Syracuse on Dec. 10. On Dec. 4 she gave a recital at Union College, Schenectady, N. Y., and on Nov. 27 was soloist in Brahms' Rhapsody with the Troy (N. Y.) Glee Club.

Genovese-Gazzale Pupils Heard

A concert was given by artist-pupils of Mme. Nana Genovese-Gazzale in Tenafly, N. J., recently. The program was made up of songs and operatic arias and presented by Jeanne Tremble, Evelyn Robertson, Cesare Orsino, Anne Poitras and Harold Bertelsen. Edith B. Thompson was accompanist.

Beecham Leads Philadelphians; Rose Cavalier Sung in English

PHILADELPHIA. — Sir Thomas Beecham was the conductor for the Philadelphia Orchestra concerts of Nov. 28 and 29, gaining some phenomenal response from the orchestra. His reading of the Haydn symphony No. 93 in D major, and the Mozart Jupiter symphony was delightfully refreshing, and he seemed to secure from the orchestra exactly what he wished. The daintiness and dignity of the minuets were well matched by the lovely slow movements, while the fast ones were light and clear at all times. To Virgil Thomson's symphony No. 2, which received its first Philadelphia performance at this time, Sir Thomas gave a spirited and intelligent interpretation. The Rossini overture to La Gazza Ladra was also decidedly spirited. The audience recalled the conductor many times with resounding applause.

The Philadelphia Orchestra concerts of Nov. 21 and 22, were conducted by Saul Caston, associate conductor of this organization. A varied and well-balanced program had been selected, opening with Menotti's overture to Amelia Goes to the Ball, in which the humor was fully brought out. A novelty came next—Robert Russell Bennett's Nocturne and Appassionata for piano and orchestra, with the piano part well played by Milton Kaye. It is modern through much of the two movements, lightly orchestrated in the first, and much more heavily scored in the last. Mr. Kaye demonstrated that he is an excellent pianist, and was warmly received by the audience. The other two numbers were the Romeo and Juliet overture fantasy of Tchaikovsky, and the Cesar Franck symphony. In both, Mr. Caston showed himself familiar with all the details of the score, while the orchestra gave him the support he so well merited.

The first of a series of three Concerts for Children by the Philadelphia Orchestra took place in the Academy of Music, before an audience of about 2,000 children, with their parents or teachers. Eugene Ormandy conducted. Guy Marriner explained to the children the music which was to be played, and had various instruments demonstrated individually. The program consisted of the Wagner prelude to Die Meistersinger, the first movement of the Beethoven Fifth Symphony, Valse Triste by Sibelius, Debussy's Petite Suite, Strauss' Pizzicato Polka and Finlandia by Sibelius.

Pennsylvania Orchestra Presents Young Artists

The Pennsylvania W.P.A. Symphony Orchestra, ably conducted by Guglielmo Sabatini, gave an excellent concert in Irvine Auditorium on Nov. 23, when Renee and Norman Carol, violinists, (sister and brother) were soloists in the Bach Concerto in D minor for two violins and strings. The young soloists, 15 and 13 years old, respectively, revealed a tone of beautiful quality and an astounding technic. Mr. Sabatini and the orchestra provided a splendid accompaniment. The audience was vociferous in its applause. Another soloist of the afternoon was Ruth Oehler, pianist, playing the Ravel Concerto in G major, with brilliant technic, and excellent interpretation. Miss Oehler is to be highly commended for her lack of mannerisms, and serious approach to her music. She also was enthusiastically received. A pleasing Adagio by Frances McCollin, Philadelphia composer, was well played, as were also works by Bach, Mozart, and Shostakovitch.

La Scala in Butterfly

The Philadelphia La Scala Opera Company, Francesco Pelosi, general manager, before a large, enthusiastic audience, presented Madame Butterfly, with Elda Ercole in the title role, and Bruno Landi as Pinkerton. Miss Ercole's voice was generally good, especially in the second act, while her acting was more convincing in the last part of the opera. Mr. Landi both sang and acted well, maintaining the high standard he has previously set here. Claudio Frigerio did some superb singing as Sharpless, and was wholly satisfactory dramatically. Costante Sorvino brought out the full humor of the role of Goro, while John Lawler was impressive as the Bonze. Ardell Warner was fine in the role of Suzuki. Others who filled lesser roles well, were Mary Gaul, Theodore Bayer, Benjamin Grobani, Irene Jacoby, Marie Dougherty, and Richard Pasco. Gabriele Simeoni, the conductor, dragged tempi in numerous parts. The stage effects were admirably handled by Benjamin Altieri.

MARGARET HENDERSON SMITH

was soloist for the Golden Hill Chapter, Daughters of the American Revolution on Nov. 3 at the Roosevelt Hotel. A member of the St. Cecilia Club, Miss Smith sings tomorrow night (Dec. 16) in the Christmas concert of the club at the Waldorf-Astoria Hotel. On Dec. 7 she sang with the choir of the Brick Church in Handel's Messiah and on Dec. 14 in Bach's Christmas Oratorio.

Rose Cavalier with Male Octavian

The Philadelphia Opera Company, C. David Hocker general manager, presented The Rose Cavalier, of Richard Strauss, in an English translation by Sylvan Levin, on Dec. 2. This was the first American performance of the opera in English, and for the first time anywhere Octavian was sung by a man instead of a woman. David Brooks, tenor, who took the part, proved personable, clever in his impersonation, excellent as to voice, doing fine work dramatically and vocally. Brenda Lewis, 19-year-old soprano, sang the difficult part of the Princess, and did remarkably well in her portrayal of the older woman. Her voice was clear and true, and was used with skill. Frances Greer, as Sophie, while acting with accustomed ease and understanding, has been heard to better advantage in other roles. James Pease, as Baron Ochs, did full justice to the role, his enunciation being the best of the cast. Robert Gay as Faninal, Hilda Morse as Marianne, John Toms as Valzacchi, and Gabrielle Hunt as Annina were all excellent in their parts. The rest of the cast, included Howard Vanderburg, Richard Deneau, Joseph Luts, William Hess (who sang the aria with fine tone), Frances Gayer, Helen Stupp, Rose Nadel, Frances Watkins.

The translation of the book, in the spicy vernacular of the day, lost something of the dignity of the original, but it drew many laughs. Sylvan Levin, the musical director, at all times had soloists and orchestra in full control. The settings designed by John C. H. Harvey were pleasing, and the staging was finely managed by Hans Wohlmuth.

M. M. C.

Baltimore Greets Visiting Orchestras and Recitalists

By GUSTAV KLEMM

BALTIMORE, MD.—The Philadelphia Orchestra, under Eugene Ormandy, fired the opening symphonic salvo of the new season before an audience that overflowed into standing room. The program was devoted to two major works by Rachmaninoff, who also appeared as soloist in the post-intermission piece, his Concerto No. 4 in G minor.

Perhaps it was the vastly superior writing and content of the opening work, his superb Symphony No. 2, but not all the masterly playing of this great composer-pianist, could clear the air of a slight dullness that set in about half-way through the concerto.

The 76th season of the Peabody Friday afternoon recitals opened with Oscar Shumsky, violinist, who joined the faculty at the Peabody this season. Every fiddler in town was on hand to hear the brilliant violinist dispatch with facile ease an over-long program, which opened with Sinding's Suite in A minor, ranged through Bach, Fauré, two transcriptions of classics and closed with a veritable tour de force, a Tarantella by Karol Szymanowski. Earl Wild's accompaniments were a worthy helpmeet to the music-making of Shumsky. A good-sized audience was enthusiastic.

William Albaugh presented Helen Traubel, the first of the five concert attractions he is bringing this season. She made her debut here at the Peabody last spring and created such a sensation that Mr. Albaugh immediately engaged her for his Lyric series. The American soprano poured forth the rich beauties of her voice as prodigally as ever, the high spots being two Wagnerian arias and a group of Schubert *lieder*. Particularly fine were her American songs: David Guion's exquisite Wild Geese and Randall Thompson's distinctive Velvet Shoes, plus Blair Fairchild's Memories, sung as an encore. Coenraad V. Bos was at the piano for Miss Traubel and was heard in two solos.

The Bach Club, after a doubtful period as to whether, through lack of support, it would be able to give its series this season as planned, got away to a good start with the Primrose String Quartet at Cadoa Hall. The quartet, in addition to Primrose, consists of Joseph Fuchs, first violin; Josef Gingold, second violin; Harvey Shapiro, cello. They were heard in a delightful program which opened with the Mozart quartet in A major and concluded with a Mendelssohn quartet in E flat, the middle work being a thoroughly charming one in G major by Castelnuovo-Tedesco.

National Orchestra in Weinberger Novelty

The National Symphony Orchestra, under Dr. Hans Kindler, bowed in for the new season before a large and enthusiastic audience at the Lyric. The program was a splendid one and was made further memorable in that the world premiere of a new work by Jaromir Weinberger, Czech Rhapsody, took place. It was given a warm reception by the audience which derived much pleasure from the composer's ingenious use of folk tunes from his native land and the brilliant orchestral investiture he has given them. The always satisfying Albert Spalding was the violinist and came in for his share of the evening's honors with his first performance here of Samuel Barber's new violin concerto, along with Mozart's Concerto in A major. The Barber work was quite interesting and we are indebted to the American violinist for his willingness to sponsor a work of this nature by a compatriot. The composer was on hand for the performance and was brought to the stage for a half-dozen recalls, an honor he shared with Mr. Spalding. The first two movements of the concerto represent Barber at his best. The program included a transcription by Kindler of a Handel Prelude and Fugue and the stirring Sibelius Symphony No. 1.

Peabody Plans

Stanley Chapple, who was recently appointed conductor at the Peabody Conservatory, also directs the Peabody chorus and rehearsals have started. Both he and Dr. Ernst Lert, who is in charge of the opera classes at the Peabody, are now making their homes in this city. . . . Reginald Stewart, new director of the Peabody, opened the new season of the New York City Symphony Orchestra by conducting the first three programs, and also gave a joint recital in Washington with Feuermann. Mr. Stewart will make his first appearance here in this city as soloist with the Baltimore Symphony Orchestra on Jan. 11. This will break, for one time only, the standing policy of no soloists at these concerts.

WILLIAM NEILL, INC.
presents

ATTY van den BERG
Formerly Leading Solo Dancer Ballet Jooss
Exclusive Management: William Neill, Inc.
119 West 57th St., New York City

Adelaide Van Wey
CONTRALTO
Management: William Neill, Inc.
119 West 57th St., New York City

Helen Schafmeister
PIANIST
Available as soloist with orchestra
Mgt.: William Neill, Inc., 119 W. 57th St., N.Y.C.

ALTON JONES
PIANIST
Management: William Neill, Inc.
119 West 57th St., New York City

MARIE LUVISO
SOPRANO
Management: William Neill, Inc.,
119 West 57th St., New York

119 West 57th Street, New York

ADELAIDE GESCHEIDT
FOUNDER OF NORMAL NATURAL VOICE DEVELOPMENT
Highest Artistic Achievements Guidance Insuring Confidence
STUDIOS:
Harperley Hall,
41 Central Park West
New York City

Over-Stress on Rigid Technic Threatens Pianist's Spontaneity, Says Leonard Shure

"Too much stress is being placed today on methods in piano instruction," said Leonard Shure with some heat.

The young pianist-pedagogue, preparing to leave for engagements with the Cleveland Orchestra and the Buffalo Philharmonic, paused to permit his contention to sink in. In a moment he continued his oral thesis:

"In saying this, I realize that hundreds of piano teachers will probably immediately contend that I am wrong, so permit me to explain. In art, it is impossible to have one method of doing things. Possibly the most overworked word in our language today is tradition. To paraphrase a certain saying, 'what things are committed in the name of tradition!" Yet teachers will insist that because some one took a phrase a certain way, or played a certain episode with a particular plan of dynamics, that is the only way to do it, regardless of the score.

"I remember an occasion when I was playing a Mozart concerto with orchestra. At the rehearsal, the conductor stopped me and told me my reading was not traditional. He insisted that Mozart was always to be played in the same manner regardless of the work. Similarly with Beethoven, and so it goes. Because some individuals have done things in a certain fashion, it has become traditional and everyone else must follow this idea.

A Viennese Anecdote

"One of the outstanding memories I have is a visit to the home of a nobleman in Vienna. For years people had told me that Beethoven would have written some of his piano numbers differently had he possessed our modern piano. My host had one of Beethoven's pianos and invited me to play it. I did so and furthermore examined it closely. Basically, it was the same as our piano today, so when people try to 'explain' what Beethoven might have done, I am afraid my reaction is most sceptical.

"In the last analysis what we play is what we see from the printed page. That is the only message the composer has for us. He created certain sounds, certain forms; it is up to the player to reproduce what he created and the medium is the score he has left for us.

"Therefore to say that it must be played only with rigid wrists, with flexible wrists, with hands held high, or hands low, is entirely false. Sometimes we play into the piano; sometimes from it; sometimes with flowing technic and at other times with crisp fingering, etc.; depending upon what the music asks of us.

"Rigid" Technic Discounted

"So why stress a method of technic? Rigidity of technic will materially affect the interpretation and distort the musical thought of the composer. Pianists should start out with this musical thought rather than with attention first centered on technic. Some will use one method of technic and some another. As a matter of fact, in teaching I have had occasion to tell one student to use a certain technical movement to form a phrase and a second pupil entirely the opposite. But both created the same result. Were I to apply the same principles of technic to both, you can easily see what would have happened.

"Therefore, to concentrate upon methods of technic, to attempt to apply the same principles to each and every student seems, to me at least, to be illogical. Music is logic as much as it is emotion. We must get the content of the music, find out what it asks of us and then recreate it, intellectually and emotionally.

"But, I do not mean helter-skelter emotional, or so-called just emotional reading! Every person has a different sense of values and every one expresses himself differently. A forte or a piano is purely relative, we all do not have the identical conception. So once again let me ask, why apply the same technical methods? If a player is accustomed to present one thought in a certain manner, when he applies this manner to another, he may find himself handicapped. Teachers should allow students this freedom of playing, if the result desired by the composer is achieved.

"So it seems to me that countless exercises are valueless. The teacher should study the pupil as an individual and without regard to formal methods. Never should the musical thought be separated from the technical manner in which it is presented. The notes, dynamics, and phrases on the score are the symbols of sound, emotion and form.

"The method which is applied to these qualities is to me far less important, than the question of whether their musical content is reproduced."

Appearing on Dec. 11 and 13 with the Cleveland Symphony, Mr. Shure plays with the Buffalo Orchestra on Dec. 16. He expects to concertize in the East so that he may remain in touch with his own pupils and those at the Mannes Music School where he is a member of the faculty.

Anna Kaskas Rejoins Metropolitan

Anna Kaskas, contralto, has returned to the Metropolitan Opera for appearances which will continue there until the end of March. Miss Kaskas started her season by singing Amneris in Aida in Montreal, under Wilfred Pelletier's direction, then was heard at the Worcester Festival and followed this with a brief tour from Canada to Southern cities. At High Point, N. C., she was elected "sweetheart of Delta Alpha Epsilon" by the local college students.

Her Town Hall, New York, recital on Nov. 2 was followed by her appearance as Ulrica in The Masked Ball to open the Chicago Opera season. Her operatic debut was made in this part in Kaunas, Lithuania. Recitals in Canada, in Detroit for the American-Lithuanian R. C. Federation were preludes to rejoining the Metropolitan. On Dec. 21, Miss Kaskas sings on the Ford radio hour.

Capital Finds Time for Music in Crisis

WASHINGTON, D. C.—The National Symphony Orchestra, Hans Kindler conducting and Raya Garbousova, cellist, assisting, gave a brilliant concert. The orchestra has made wonderful strides forward. The prelude to Die Meistersinger opened the program with zest and spontaneity. Dr. Kindler gave a beautiful accompaniment to the cello soloist. Garbousova played the Haydn Concerto with tenderness and lovely quality of tone. Grace, charm, and an inspired interpretation made this a performance that will long be remembered. A magnificent performance of the Tchaikovsky Third Symphony brought the program to an unwelcome close. Dr. Kindler was recalled numerous times.

A little earlier, two special concerts by the Ballet Russe de Monte Carlo, with the National Symphony attracted attention.

Richard Crooks, in fine voice appeared as guest with the Symphony on Nov. 26, singing songs of Handel, Duparc and Warren. Enthusiastically received and recalled ten times, Mr. Crooks, however, declined to give encores. Particularly interesting the same evening, was a work of Piston's, The Incredible Flutist, heard here for the first time.

Mrs. Dorothy Hodgkin Dorsey, presented as the first in her group of three series, a thrilling concert by Artur Rubinstein, pianist. From the Bach Toccata in C Major, to the Chopin group which concluded the program, the audience was in a state of excitement. Breath-taking technic and sensitive musicianship made a completely satisfying afternoon. Mr. Rubinstein very graciously offered many encores for the ovation.

The first Tuesday evening of Mrs. Dorsey's series brought Don Pasquale. A delightful performance was given by Oscar Lassner, Francesco Valentino, Bruno Landi, Stella Andreva and Bennett Challis, though somewhat handicapped by the inadequate stage setting that Constitution Hall offers.

The following Tuesday brought Lotte Lehmann and Lauritz Melchior in joint recital. Artistic perfection marked their work.

As the second in his series of "Intimate Concerts," C. C. Cappel presented Eleanor Steber, soprano, and Ossy Renardy, violinist, in a joint recital. Miss Steber revealed a lovely, clear youthful soprano. Her varied selections gave her ample opportunity to show an excellent background. Ossy Renardy displayed amazing virtuosity, and youthful exuberance in the Ernst F Sharp Minor Concerto and shorter pieces by Brahms, Stoessel, and Sarasate. Both artists were more than generous with encores.

The third program in the above series brought the Salzedo Concert Ensemble, heard this past summer in Meridian Park. Their varied program gave each instrumentalist an opportunity to display his individual, as well as ensemble ability.

Constance Snow and Helen Fetter Cook are continuing their local management of the Philadelphia Orchestra this season, and the first concert filled Constitution Hall to capacity. An all-Rachmaninoff program, with Ormandy conducting, containing the Second Symphony and Fourth Concerto, with the composer at the piano, seemed very popular.

Alexander Sklarevski, pianist was heard in a most enjoyable recital at the Hall of Nations. Highlights on the program were the 32 Beethoven Variations, and the Chopin B Minor Sonata. Clarity and profound musicianship marked these, as well as the other shorter numbers on the program. An unusually large crowd demanded many encores of the artist.

A memorable occasion was that of the Budapest String Quartet concert at the Library of Congress. Milton Katims, violist collaborated with the Quartet for the Mozart C Major Quintet. Impeccable ensemble, unrivaled musicianship and good taste make this group outstanding in their field. The Beethoven Quartet, Op. 130, constituted the greater part of the concert, which was received with great enthusiasm. G. E.

Samuelson in Teaneck

TEANECK, N. J.—Arvid Samuelson, pianist, gave a recital at Lowell School, the beginning of a series by the Teaneck Chorus, which he conducts.

ROBERT ELMORE
CONCERT ORGANIST
Mgt.: Bernard R. Laberge, 2 W. 46th St., N. Y. C.

ETHEL HOLMES MUNSEY
LECTURER ON MUSICAL SUBJECTS
Self-management: 20 Bidwell Parkway
Buffalo, N. Y. Tel. Garfield 4150

HUGO KOLBERG
Concertmaster of the Cleveland Orchestra
Address: 1229 East Blvd.—Tel. Randolph 9964
Cleveland, Ohio

Giuseppe BALESTRIERI
TENOR—Opera, Concert Radio
Concert Management: Vera Bull Hull
101 West 55th St., New York City

JAMES A. BROWN TUTHILL
TEACHER OF SINGING
TUTHILL ORATORIO SOCIETY
205 W. 57th St., N. Y. C. CO. 5-0031, CI. 7-5420

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the
deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C., and 83 Fairfield
Ave., Bridgeport, Conn. Send for circular.

DOROTHY CORNISH
Contralto
SAN FRANCISCO OPERA
Mgt.: Wilhelm Stein, 133 Ft. George Ave., N.Y.C.

Mme. Edith W.
GAUDENZI
TEACHER of VOICE
817 Carnegie Hall, N. Y. C. CO. 5-5965

ALDEN EDKINS
BASS—BARITONE
410 East 57th St., N.Y.C. Wickersham 2-8694

GRACE LESLIE
STUDIO
344 West 72nd Street, New York City

ARDELLE WARNER
CONTRALTO
CONCERT MANAGEMENT: VERA BULL HULL
101 West 55th Street, New York City

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Management: Harry Culbertson
5525 Blackstone Ave., Chicago

ARTURO VITA
voice placement opera coach
205 West 57th Street-New York-Tel. Circle 7-5420

JOHN MARTIN
TENOR
Available for CONCERT, RADIO, ORATORIO
121 Madison Ave., N. Y. C. MUrray Hill 6-7086

VIOLETTE HELENE
COFFER-CHANTAL
FRENCH DUO-PIANISTS
Mgt. Richard Copley, 113 W. 57th St., N. Y. C.

JAN KIEPURA
Tenor
ALEXANDER KIPNIS
Baritone
ANATOLE KITAIN
Pianist
ZINKA MILANOV
Dramatic Soprano
JEAN TENNYSON
Soprano
MANAGEMENT—
Charles L. Wagner, Inc.
511 FIFTH AVENUE
NEW YORK CITY

BOSTON: Defauw Applauded Guest With Koussevitzky Forces

By IRVING SCHWERKE

BOSTON.—The seventh Saturday evening program of the Boston Symphony Orchestra, with Désiré Defauw as guest conductor, was one of the most interesting of the season thus far. M. Defauw was given a warm welcome by the almost-capacity audience, and shared his success throughout the evening with his collaborators. The orchestra was at its best, responding to Defauw's expansive and magnetic directions with its wonted elasticity and ensemble perfection.

Opening his list with Franck's symphony, Defauw infused into the work that subtle flavor and atmosphere which, for want of better terms, may be labelled French. It was a rare musical joy to hear the symphony played with such soaring eloquence.

A brace of works new to the Boston Symphony repertoire included Respighi's The Birds, suite for small orchestra, and Lekeu's Adagio for string orchestra. The Respighi opus (premiered by Defauw at the Augusteo, Rome, back in the good old days of 1928) was utterly charming, both as to text and performance. Choosing material from seventeenth century harpsichord pieces, the composer tastefully and cleverly compiled a pleasing score including a Prelude, after Pasquini; the Dove, after Jacques de Gallot; The Hen, after Rameau; The Nightingale, after an anonymous English composer, and The Cuckoo, after Pasquini. The Lekeu work, in spite of numerous exquisite solo passages for the string section, is overlong and curiously indefinite in form.

A rousing finale was provided in a brilliant reading of Dukas' Sorcerer's Apprentice, in which conductor and band showed superlative virtuosity.

Women's Symphony

The Women's Symphony Orchestra, under Alexander Thiede, opened its third season at Jordan Hall, with a list composed of Bach's Blessed Jesus, We Are Here; the first Boston performance of Haubiel's Six Miniatures for string orchestra; Weber's Oberon Overture and Tchaikovsky's Concerto in B flat minor, for piano and orchestra.

Although the organization did not seem to "warm up" until the Weber overture was reached, it was apparent that Mr. Thiede and his colleagues had done much serious work. It had been better to use the Weber number as a curtain raiser, as the opening Bach choral prelude, transcribed by di Filippi, was too timorously proffered. Haubiel's little pieces were carefully played.

Arriving at the over-worked Tchaikovsky concerto, the orchestra and conductor entered into their strides, providing a competent accompaniment for Felix Fox's capable and seasoned pianism. The large audience was warmly appreciative, giving Mr. Fox numerous recalls, which he shared with Thiede and the ladies.

New England Conservatory Orchestra

The season's first concert by the New England Conservatory Orchestra, under Director Wallace Goodrich, featured Beveridge Webster, pianist and faculty member, in D'Indy's Symphony on a French Mountain Air, for piano and orchestra, and presented Komm', süsser Tod by Bach, Leonore Overture No. 2 by Beethoven, Poem by Loeffler and Scherzo Capriccioso by Dvorak. The entire seance was a credit to all concerned, showing the budding players in good trim, and pianist Webster an excellent interpreter of the varied ensemble and solo difficulties of the D'Indy composition.

A capacity audience at Jordan Hall acclaimed Adolf Busch, violinist, and Rudolf Serkin, pianist, in Mozart's E flat major and Beethoven's Kreutzer sonatas, and Schumann's C major Fantasy. The merits of this musical team are familiar to concert-goers throughout the country. If at times the players sacrificed clarity and tonal finish to undue speed in the allegro movements, only praise is due their spirited and expert readings, without scores, of the delectable works. In response to prolonged applause, the duo dashed off Beethoven's Sonata in G major, Op. 30, No. 3 in its entirety.

Casadesus Plays

Robert Casadesus, pianist, was the artist at the second of the Morning Musicales, under the auspices of the Boston School of Occupational Therapy, before a vast gathering in the Hotel Statler ballroom. It was an event of unalloyed pleasure, and afforded another occasion to admire Casadesus' impeccable piano art and his typically Gallic care for minute detail and tonal balance. The program, calculated to please a variety of tastes, opened with delightfully whimsical readings of Les Niais de Solonge, Le Rappel des Oiseaux, and Les Sauvages, by Rameau. Mozart's Sonata in F major was a model of virtuosity, classic style and finish. In Chopin's Ballade in G minor, Berceuse, and Tarantelle, the pianist displayed his subtly shaded tone palette to advantage. Final numbers were Cordoba by Albeniz; Danse No. 10 by Granados; La Cathédrale engloutie by Debussy and Alborado del Grazioso by Ravel—all enchanting in their esprit and brio. In response to numerous recalls, Casadesus added Chopin waltzes.

Garbousova's Cello List

Having attended her Paris concerts for several seasons, it was a joy to me to hear cellist Raya Garbousova again. It was doubly pleasurable to listen to this excellent artist in the mellow precincts of the century-old Harvard Musical Association. Miss Garbousova's list, devised to appeal to her musically discriminating audience, comprised Mendelssohn's B major sonata, Boccherini's Concerto, Stravinsky's Aria and Finale, and Tchaikovsky's Variations on a Rococo Theme. Expertly seconded by pianist Albert Hirsch, the soloist deployed her wonted musicianship, lyrical tone, and fluid mechanism. The gathering, composed wholly of men, kept Miss Garbousova busy with recalls and encores, of which Chopin's posthumous Nocturne (Piatigorsky's arrangement) and Sarasate's Zapateado were memorable.

Isabel French and Helen Schafmeister Heard

A joint recital at the Women's City Club, by Isabel French, soprano, and Helen Schafmeister, pianist, drew a large congregation. Mrs. French, whose interpretations of French songs are esteemed here, was particularly happy in her choice of familiar and unsual songs by Boesset, Hahn, Fauré, Debussy, Ravel, Stravinsky, Satie and Duparc, in which her impeccable diction, vocal skill, and unusual sense of atmosphere were oustanding. Claude Jean Chiasson provided discreet accompaniments.

For her share in the proceedings, Miss Schafmeister offered short numbers by Stravenhagen, Beethoven, Bortkiewicz, Debussy, Villa-Lobos, Longas, and Turina—a list which made it difficult to judge of the artist's merits as a serious pianist.

College Musicians Appear

Two concerts by elements from Boston University and Radcliffe College deserve mention. The former, a Brass Choir under Robert King, holding forth in the Little Theatre, was notable for the unusual works presented: March and Gavotte by Handel; Sonatas by Pezel, Reiche and Kessel; Two Intradas by Franck; Paduana by Sommer; Canzon quatri toni by Gabrieli; Tragic March by Beckhelm; Three Pieces for Trombones by Haubiel; Four Fanfares by Inghelbrecht, and Prelude for Brass and Percussion by Wolfson.

The Radcliffe group, composed of the Choral Society and College Orchestra, conducted in turn by Malcolm Holmes and G. Wallace Woodworth, appeared at the Sanders Theatre. The program, played and sung with varied degrees of success, included works by Bach, Webbe, Palestrina, Weelkes, Delaney, Beethoven, Morley, Shostakovitch, Cimarosa, and Vaughan Williams.

Harmony Guild Meets

The Harmony Guild of New York met on Dec. 10 at 818 Steinway Hall. Jean Buchta, music director, gave an informal illustrated talk on the Form of the Modern Concerto.

VALTER POOLE
CONDUCTOR
Michigan Symphony Orchestra
Detroit, Mich.

ELSA BAKLOR Soprano
"An Expert and Confident Singer"—N. Y. Post
Management: GEORGE LEYDEN COLLEDGE
RKO Building, Radio City, New York

ADA BELLE FILES
CONTRALTO
Costume Recitals
825 Orchestra Bldg., Chicago, Ill.

Sondra BIANCA Pianist Anne ROSELLE Soprano
Jaromir WEINBERGER, Composer
Per. Rep.: P. Lazare, 8 West 45th St., N. Y. C.

LILY DJANEL
FRENCH SOPRANO—Leading roles in Buenos Aires and Rio de Janeiro operas, Summer 1941
Suite 701, 119 West 57th St., New York

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Frank B. Jordan, Dean

JOHN COLVILLE DICKSON
OLD ITALIAN PRINCIPLES OF
VOICE EMISSION
Write: Suite 703, 119 West 57th St., New York

EDOUARD GROBE
TENOR
Opera—Concert—Oratorio—Radio
Personal Representative: 63 Park Avenue, New York, N. Y.

GEORGE REEVES
PIANIST—COACH—ACCOMPANIST
299 Riverside Drive, N. Y. C. ACademy 2-2432

CARLO EDWARDS
Ass't. Conductor Metropolitan Opera Co.
(15 years) 1920-35
CONDUCTOR — COACH
Opera and Concert Repertoire
Pent House Studio, Beaux Arts Apt. Hotel
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

BENJAMIN GROBANI
Baritone
"Round, sonorous voice . . . musical authority and technical address."—N. Y. Times
Mgt.: Milton Bendiner, Steinway Hall, New York

SILVIA BAGLEY
SOPRANO
Personal Representative: Bertha Ott,
Kimball Building, Chicago, Ill.

The Conductors Speak

In the Symphonic Issue, published on Dec. 1, the Musical Courier presented viewpoints of many eminent conductors on the question of making programs and selecting soloists. Additional opinions are here given.

Artur Rodzinski,

Cleveland Orchestra

The conductor should be the program-maker. A committee of twelve prominent musicians, and possibly others, will share responsibility for the choice of our music this season.

Once a month at a rehearsal the jury will hear various of the manuscripts, anonymously of course. The verdict of the committee, it is to be hoped, will prove a factor in overcoming opposition on the part of ultra-conservative listeners to novelties worthy. This democratic method, we trust, will redound to the benefit of American composers.

Hans Lange,

Associate Conductor, Chicago Symphony

Although, generally speaking, it seems quite obvious that the conductor, as the musical head of an orchestral association, should be his own program-maker and select his own soloists, there are occasions when an executive board, a program committee, or a management, might advantageously be consulted on such matters. Programs for guest appearances, for example, are usually made up of items selected from several programs submitted in advance, the selection being made either by the resident conductor or the board of directors. The desirability of such a procedure is only too evident; needless conflicts with other programs of the same series are thus avoided, and the local directors, artistic or managerial, have an opportunity to express their particular desires. The final decision in all such matters, however, should be the conductor's own. He is, after all, responsible for the artistic quality of the concert; the public look to him and expect him to accept this responsibility; and it is only fair to let him shoulder it honestly.

Leon Barzin,

Musical Director, National Orchestral Association, New York

It is my firm belief that the responsibility of program-making should rest entirely with the conductor—but with certain implied understandings that should not be considered binding.

The board of directors of the symphonic organization should be taken into his confidence in connection with program-making only in-so-far as questions of general policy may arise. The committe should be consulted by the conductor on the question of special events. Above all the conductor should have a real understanding of conditions that may be peculiar to the locale served by his orchestra. He must understand the people, their background and characteristics. He must have a feeling of the country engaging his services. Only through such an understanding can he hope to gain their confidence and to communicate his message in music to them. The conductor must serve as the focal point through which music in its broadest sense can be presented to the public as he, in his wisdom, feels it will prove most beneficial, both to the culture of music in that particular community and to the art he represents.

Izler Solomon,

Illinois Symphony and Woman's Symphony, Chicago

When building a program I feel that a conductor is somewhat comparable to an architect. He has a definite structure in mind both as to style and character and what he includes in this structure are the things that he feels will make for the best possible whole. A program that will—without sacrificing any artistic values—contain something to please every musical palate. Often a committee or board of directors is not aware of just what the conductor is planning. Sometimes a suggestion from the group happens to work in very well with the program in mind. In this case I am always very happy to program such a work. Other times, though the suggestion may be a very good one, it cannot be used on a particular program.

Timing of a composition is a very important factor. Then the conductor must try to build his concert to blend with the work of the soloist. He must select a good opening composition and a good closing one. All these elements take very careful consideration. I sincerely feel that for the best possible results the structure of a program must be left to the masterbuilder—the conductor.

Daniel Saidenberg,

Symphonietta, Chicago

In my own orchestral concerts during the past six years, I have personally chosen my soloists and made my own choice in all program matters. It is my firm conviction that symphony orchestras should work on the same basis. The conductor should be in a position to mould the taste of his audiences and assume full responsibility for this problem. If he is a real artist he will during a symphony season manage to satisfy most of the music-lovers in his audience. On the other hand, when this problem is in the control of a board or committee, the majority may display a lack of appreciation for one school or another and in that way spoil the chances for a really comprehensive season of music. Naturally a conductor may fall into this fault also but the committee is in the position of being able to change conductors and unfortunately the conductor cannot change his board or committee.

Rudolph Thomas,

Albany, N. Y., Symphony Orchestra

The board of directors and the orchestra committee should select each one musical chairman to co-operate with the conductor in planning programs and selecting soloists. Final decision, however, should be left to the conductor who takes the artistic responsibility. Conducting a work is interpreting a composition through the specific temperament of one individual whose nervous reactions and personal taste have to be considered primarily.

BENIAMINO GIGLI SAYS: MY ONLY VOCAL TEACHER IS MAESTRO ENRICO ROSATI
Teacher of Lauri-Volpi, James Melton, Tentoni, Kaskas, Eustis, Triggiani, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

HELEN CHASE VOICE
TEACHER OF MARGARET SPEAKS
OPERA — CONCERT — RADIO
316 W. 84 ST., N. Y. TR. 7-9192—EN. 2-5644

ARVED KURTZ
VIOLINIST
Formerly on faculty of University Conservatorium of Adelaide, Australia. Recently joined the staff of New York College of Music
Studio: 25 West 81st St., N. Y. C. SC. 4-4522 By appointment

ERIC SIMON
CLARINET
Studio: 12 East 75th St., N. Y. C. Faculty member of The Mannes Music School

JOHN WARREN ERB
CONDUCTOR — COACH
Department of Music Education New York University—Lafayette College
Private address: 43 Fifth Ave., New York

Harold and Marion BERKLEY
DUOS FOR VIOLIN AND PIANO
Mgt.: Guild for Musicians, 113 W. 57th St., New York

MORLEY EVANS
BARITONE
Personal Representative Garland Cooper
119 W. 57 St., N. Y. C. Circle 7-6323

ALBERT STOESSEL
COMPOSER-CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

ADOLPH ECKSTROM
TEACHER OF SINGING
50 West 67th Street
New York City
By Appointment SUsquehanna 7-4950

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

The Mannes Music School
David and Clara Mannes, Directors. Leopold Mannes, Associate Director
COMPLETE COURSES for ARTIST'S DIPLOMA or TEACHER'S CERTIFICATE
● Piano, Organ, Violin, 'Cello, Wind Instruments, Voice ● Composition, Instrumentation, Theory, Ear Training, History of Music ● Chamber Music, Orchestra, Opera Department ● Conducting.
157 EAST 74th STREET, NEW YORK BUtterfield 8-0656
Steinway Piano

GINA
Van de Veer
Lyric Soprano
OPERA — CONCERT — RADIO
Fern Helscher, Hotel Winslow, 45 East 55th St., N. Y. C.

ACADEMY OF VOCAL ARTS
Complete Training in Voice, Operatic Acting, Languages, etc.
SCHOLARSHIPS AVAILABLE
1920 Spruce St., Philadelphia, Pa.

Hollywood: Philharmonic Starts Season—Eighth Bach Festival Held

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Philharmonic Orchestra of Los Angeles began its 23rd season on Nov. 20 with a finely played program under the assured baton of John Barbirolli, who handled the orchestra with firm control and musicianly balance. He gave a splendid reading of Randall Thompson's Second Symphony, bringing lively spirit to the fast movements and tender expressiveness to the lovely Largo.

Soloist Vladimir Horowitz gave a stunning performance of the Rachmaninoff Third Piano Concerto, surmounting its great technical demands with such ease as to make them appear almost simple, his tone warm and grateful even in the most thundering passages. To open the program was an admirable reading of the Elgar Introduction and Allegro for quartet and string orchestra, with orchestral principals Bronislaw Gimpel, Anthony Briglio, Emile Ferir and Lauri Kennedy as the solo quartet.

A special concert by the Philharmonic Orchestra in the Hollywood High School Auditorium on Nov. 28 was a benefit under the auspices of the Affiliated Teacher Organizations and netted $1500 for the orchestra continuance fund. Barbirolli conducted efficiently, beginning with the overture to Weber's Der Freischütz and closing with the Tchaikovsky Fourth Symphony. Program novelty was Henry Purmort Eames' Pastoral Intermezzo, a simple tune treated with conventional harmonies. Concertmaster Bronislaw Gimpel was violin soloist, displaying appealing tone and proper virtuosity in the charming Mozart A major Concerto.

8th Bach Festival

The eighth annual Bach Festival in the First Congregational Church, sponsored by the Cathedral Choir and held under the authoritative direction of Arthur Leslie Jacobs, was extended this year to four sessions beginning Nov. 13. Alexander Borisoff was 'cello soloist at the first session, playing with beautiful tone and splendid musicianship, accompanied by Ernestine Holmes. Iris Sievwright displayed a pleasing contralto in Cantata 169, and the Choir sang several numbers with fine balance and shading. Robert Elmore, guest organist on the second evening, handled his instrument with virtuoso skill, culminating with the C major Toccata, Adagio and Fugue, and the C minor Passacaglia. The boys' voices of St. Luke's Choristers of Long Beach were blended beautifully in several numbers under the direction of William Ripley Dorr.

Cecil Bonvalot scored emphatically in the third session as viola soloist in three works, two of them arranged by himself from the Sonata No. 2 for viola da gamba and the G major Sonata for violin and figured bass. Masterful musicianship and a tone of notable beauty marked his performance, while Lili Bonvalot provided sympathetic piano accompaniments. The merry Coffee Cantata was splendidly given by Fern Sayre, Merwyn Dant, and Julian Lieban, with Clare Bruns at the piano. All four were dressed in the costumes of the Bach period, and enhanced the work with a little deft acting. Excellent enunciation made clear a good English translation.

Pianist Ralph Pierce played the second English Suite and the Italian Concerto with admirable clarity, artistic intelligence and excellent phrasing. The final session was devoted to the great B minor Mass, devotedly sung by the Choir and skillfully led by Jacobs.

Menuhin Opens Behymer Series

The Behymer artist series began with a recital by Yehudi Menuhin in the Philharmonic Auditorium on Nov. 18. The violinist played with considerable warmth and fire, opening with the Beethoven D major Sonata, Op. 12, No. 1, and the lyrically lovely Dvorak A minor Concerto, in both of which the pianist, Adolph Baller, proved a worthy co-artist. Ravel's rhapsodic Tzigane, Brahms-Joachin Hungarian Dances and the urtext edition of Paganini's Introduction and Variations on the theme, Nel cor piu non me sento, concluded the program.

Samoiloff Artists Sing Debussy Work

Debussy's L'Enfant Prodigue was given a charming presentation by the Samoiloff artists and the WPA Symphony Orchestra under Carl Bowman, Nov. 18 in Embassy Auditorium. It was sung in English, and done with costumes and action before a simple background of drapes. Margaret Phelan was a lovely Lia, her soprano voice clear and well handled, imbued with warmth and feeling. As the repentant prodigal, Robert Biggs sang with a tenor of excellent quality, and Eber Piers enacted Simeon. A small ballet under Nico Charisse gracefully executed a dance of semi-religious character. Eudice Shapiro was warmly applauded for her delivery of the Mozart Fifth (A major) Violin Concerto, played with appealing tone and artistic finesse.

On the Armistice Day program of the WPA Symphony Orchestra in Embassy Auditorium, Erwin Nyiregyhazi brought his pianistic power to stirring presentations of the Liszt Second (A major) Concerto and the stark Totentanz. James Sample conducted skillfully, beginning effectively with the Tragic Overture of Edward Collins, and giving an able exposition of the Sibelius Second Symphony.

Recitalist in Railway Accident

Felix Sitjar, a gifted young violinist who has been for some time concert-master of the Meremblum Junior Orchestra, offered a concert in Plummer Park Auditorium on Nov. 5. He displayed a fine talent, with sensitive approach and interpretive thoughtfulness. Accompaniments were pleasingly provided by his younger sister, Josephine, who has attracted attention as a coloratura. The Sinding A minor Suite, the Lalo Symphonie Espagnole and a group of short items formed the program. A sad sequel is that the lad, who left next day to take up a scholarship with Zimbalist, was in a railway accident in Pennsylvania and is now in a hospital, reportedly with fractured legs.

BERNIECE BRIGGS
Teacher of Voice and Piano
SAN DIEGO COACH OF SENORITA GRETA RUBIO
1080 Seventh Avenue San Diego, Calif.

DOROTHY STUDEBAKER
NOTED RADIO SOPRANO
Trains and Coaches Singers for Professional Work
Studio: 6735 Yucca, Hollywood, Calif. HO. 9539

BEASLEY VOICE
Only Teacher of FELIX KNIGHT
Monthly Recitals of Complete Operas
1930 N. Vine Street Hollywood, Calif.

BERENICE van LOAN GAINES
COMPOSER — PIANIST — ORGANIST
10584 Wellworth Ave., West Los Angeles, Calif

MARY SINCLAIR TAYLOR
COMPOSER AND TEACHER
PIANO — THEORY — HARMONY
4501 16th Place, Los Angeles, Calif.

Music on War Footing

(*Continued from page* 4)

Need for Best Music Felt

S. Hurok pointed out that it is the current duty of managers to "supply America with the best only, to shun *'ersatz,'* cheap entertainments, to maintain the cultural levels wherever they are high and raise them where they are not high enough. The arts, especially music, constitute a battlefront barricade to withstand cannonades, keep our souls clean and our vision of the future unimpaired," he said.

"After the first shock of realization that America is finally in the melee, people everywhere will settle down to the grim business of winning this struggle. Cultural entertainment will be used to further this end, building morale, supplying the spiritual sinew for victory."

Austin Wilder, director of WGN Concerts pledged the support of his organization and artists "in every constructive measure incidental to the good of the cause." He pointed out also that the last war was "no criterion, for new situations will arise" and these will be met "with energy and enthusiasm."

Other Managers' Views

"Just as Canada has continued to have music as usual during the war, so will the United States, I am sure," said Ray Halmans.

Miss Halmans said that "it may be necessary to lower admission prices so that more may take advantage of good music during such emotionally disturbing times" and without doubt "music will become an increasingly important factor in sustaining the morale of our nation at war."

The war will make comparatively little change in the music business, according to Bernard La Berge, because "we have been practically at war for some time." Mr. La Berge said that "there will be more money in circulation" and "people will want more music than ever and turn to it more and more for solace."

Aaron Richmond, Boston concert manager told the Musical Courier that he felt certain there "will be business as usual" and that as in the last war people "need good music as never before." Mr. Richmond felt confident that the government "will encourage musical activities throughout the duration."

Mrs. Leiland Atherton Irish, of the Southern California Symphony Association, announced that there will be no change in the schedule of the Los Angeles Philharmonic Orchestra. One member, Richard Linden, flutist, has been called to service.

L. E. Behymer, Coast impresario, said his artist activities will continue.

An all-American program will be given at the next concert of the Janssen Symphony Orchestra according to Werner Janssen, conductor.

Despite the blackouts and air-raid warnings, the Philharmonic Auditorium in San Francisco was filled for the concert by Paul Robeson.

Braving the blackout imposed on Long Beach, Calif., Eva Anderson attempted to hold a rehearsal of her Women's Symphony Orchestra on Dec. 9. However, authorities switched off every light. Activities will continue.

With the cancelling of the Jan. 1 football games on the Coast, speculation arose as to the future of outdoor concerts.

Photo by P. A. Dearborn, Seattle

RUTH ALLEN McCREERY,
executive secretary, Seattle Symphony Orchestra.

Ann Arbor Welcomes Moore and Feuermann

ANN ARBOR, MICH.—Hill Auditorium was filled with a keenly expectant audience recently for the opening of the Choral Union Series and for Grace Moore's debut in this city. This popular soprano was in fine voice, and with her genial manner had no difficulty in winning her listeners' applause. The first part of her program was given over to four songs in English out of Shakespeare's plays and four in French by different composers. Probably she reached the heights of her performance in Duparc's Phidylé, Ouvre ton coeur from Bizet's Carmen, Un bel di from Puccini's Madame Butterfly and Mimi's aria from La Boheme. It was a thoroughly pleasing concert. Isaac Van Grove was at the piano and played two numbers as a soloist.

Emanuel Feuermann, eminent cellist, delighted a large audience which weathered a stormy night in order to hear him, recalling, as many did, his performance of 1940. He mounted to the heights of his consummate talent in the Valentini Sonata in E minor, ably assisted by Albert Hirsh at the piano. The second part was given over to three melodious numbers audiences love to hear cellists play. The students recalled the soloist many times and he responded with two encores.

A. McL. T.

Omaha Opera Group Will Stage Works in English

OMAHA, NEB.—The repertoire by the Omaha Association for Opera in English will include Fidelio, The Free Marksman, The Marriage of Fogaro, Hansel and Gretel, and The Bat. The company sometimes engages a guest artist. Rudolph Seidl is orchestral conductor and Walter Yuenger the chorus conductor. Auditions are held on June 1. The association also sponsors lectures and excerpts of operas, conducted by Thea Moeller-Herms.

Edwin Patton is president; Mrs. A. V. Kinsler, vice president; Mrs Gertrud Harron, financial secretary; Mrs. Bertha Brown, recording secretary; Mrs. J. T. Johnston, treasurer; and H. Herron is business manager.

Ottawa to Hear Crooks

Richard Crooks, Metropolitan Opera tenor, gives a recital on Jan. 21 in Ottawa, Canada.

Salt Lake Concerts Played to Capacity

By GAIL MARTIN,

Manager, Utah State Symphony Orchestra

SALT LAKE CITY, UTAH.—Subscriptions for the Utah State Symphony Orchestra 1941-42 season of five concerts given at Kingsbury Hall, University of Utah Campus, have increased 30 per cent over the first season of 1940-41, Fred E. Smith, president, announces, assuring capacity audiences of 2,000 persons. Hans Heniot has been re-engaged to conduct the concerts given by the orchestra of 70 professional musicians, working in cooperation with the WPA Music Project.

The first program, consisting of the Tchaikovsky Sixth Symphony, Berlioz's Carnaval Overture, the Wagner Tannhäuser Prelude, and Dvorak Slavonic Dances was an unqualified success on Sept. 18. Great enthusiasm was aroused at the second concert on Oct. 29, when Fray and Braggiotti, duo-pianists, performed Gershwin's Rhapsody in Blue with the orchestra. Concerts are to be given on Jan. 7, Feb. 25, and April 7. Orrea Pernel, British violinist, will be the soloist at the last concert.

Young People's concerts are being given, using the Ernest Schelling lecture material and illustrations, at the Granite High School and the South High Schools, Salt Lake City. These opened on Nov. 17 and 18, and another takes place on Jan. 14, before audiences of 2,000 students.

The statewide tour of the orchestra took it to Mt. Pleasant on Nov. 24. St. George, Cedar City, Beaver and Parowan were visited on Dec. 3, 4 and 5. At all of these places, Young People's Concerts will be given in the afternoon.

Gail Martin, supervisor of the Utah WPA Art, Music and Writers' Project, acts as business manager of the State Orchestra. Robert S. Fisher is assistant supervisor of the WPA Music Project and personnel manager of the orchestra.

Gorodnitzki Soloist with Jersey City Philharmonic

JERSEY CITY, N. J.—Sascha Gorodnitzki, pianist, played the Concerto in B flat minor on an all-Tchaikovsky program with the Jersey City Philharmonic Symphony, J. Randolph Jones, conductor, at Snyder High School, Nov. 28. The program further included the Symphony No. 5 and the Romeo and Juliet Overture.

Gorodnitzki made clear his musicianship by maintaining the spirit of the work and respecting the composer's notation to a desirable degree. There was, however, disagreement between pianist and orchestra. On occasions when subtle *pianissimi* were demanded, the orchestra did not give way adequately. Had the orchestra always followed the tempo of the soloist, some precarious moments should have been eliminated. But all this did not impair the effect upon the audience, as a warm reception called for two encores by the pianist.

This orchestra has an excellent string section and passages of the symphony were commendable, though some measures of staccato could have been produced more deftly. The tone quality of the woodwinds could be improved and the brass section toned down.

DOUGLAS HART

Alfonso Romero Pupils Give Studio Recital

A musicale featuring artist-pupils of Alfonso Romero, New York voice teacher, was given at his studios on Nov. 27. Art songs, operatic arias and familiar numbers were sung by Elsa Wang, soprano; Anita Russell, soprano; Robert Gibson, tenor; Richard Marton, baritone; and Alfred Pierre, bass. A large audience was present and many encores were given.

Photo by Maurice Seymour

DANIEL SAIDENBERG

Saidenberg Little Symphony to Play Novelties

Daniel Saidenberg and the Saidenberg Little Symphony, founded here last season, will give their second Town Hall concert on Monday evening, Dec. 22. Mr. Saidenberg will present a program of first performances and infrequently heard works, including the first New York concert hearings of Benjamin Britten's Les Illuminations, for tenor and string orchestra, with Peter Pears as soloist, and David Van Vactor's Bagatelles for string orchestra. The program will also feature Emanuel Feuermann in the Haydn Concerto for cello and orchestra in D major.

LOUIS BACHNER
VOICE—Teacher of Marjorie Lawrence, Sigrid Onegin, Heinrich Schlusnus, Ria Ginster, Julius Huehn and Lily Djanel.
Hotel Ansonia, New York SUsquehanna 7-3300

STUART ROSS
ACCOMPANIST—COACH
135 West 58th St., N. Y. Circle 6-8067
Appearing this season with Kathryn Meisle, Charles Kullmann, and Metropolitan Opera Quartet

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

NANA GENOVESE-GAZZALE
VOICE TEACHER—OPERA COACH
1425 Broadway, New York PE. 6-2634
86 Highwood Ave., Tenafly, N. J. Englewood 3-3003

J. MAXWELL ROCHE
TEACHER OF SINGING
COACH — CONDUCTOR
135 West 56th Street, New York
Tel. CIrcle 6-1948

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York City
Phone: CHelsea 3-6911

NORMAN JOLLIFFE
BASS-BARITONE AND TEACHER OF SINGING
Member of American Academy of Teachers of Singing
Hotel Ansonia, 2107 Broadway, N.Y.C. TR. 7-0553
23rd Year Soloist Marble Collegiate Church

MME. HEDWIG ROSENTHAL
Teacher of Robert Goldsand, Poldi Mildner, Rosa Linda, Julius Chajes, Charles Rosen, Albert Singerman, Douglas M. Johnson, Kenneth Amada, Roy Bogas, Elly Kassman, Barbara Chadwick, Anne Mayrand, Hans Heideman, Rachelle Shubow, Mary Bamberg, Rex Battle.
Suite 701, 119 West 57th Street, New York

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

EDGAR SCHOFIELD
TEACHER OF SINGING
171 West 71st St. New York
Telephone: ENdicott 2-9527

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. MOnument 2-6797

CAROLINE OVERTON
THEORY AND COMPOSITION
Pupil of Roy Harris. Graduate of the Juilliard Institute of Musical Art
449 W. 153rd St., N. Y. C. EDgecombe 4-1512

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied Under Scharwenka and Liszt
119 West 57th St., N. Y. C. CIrcle 7-4500

PROF. GRETE SCHOENWALD
TEACHER OF VOICE
166 West 72nd St., New York TR. 7-4085
Member Faculty N. Y. College of Music

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral)

GEORGE BOLEK
TEACHER OF SINGING
PROGRAM BUILDING
1521 Bolton Street Baltimore, Maryland
Telephone: LA. 1474

BARBARA BLATHERWICK
Recital—Coloratura Soprano—Opera
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia
121 Madison Ave., New York. MUrray Hill 6-6963

SOLON ALBERTI
Teacher of Singing
PROGRAM BUILDING
Hotel Ansonia, 2107 B'way, N. Y. C. SU. 7-3300

VIKTOR FUCHS Vocal Studios
New York: 44 W. 77th St. TRafalgar 7-7716
Philadelphia: 1619 Spruce St. PEnnsylvania 1043
Only Teacher of Irene Jessner and Igor Gorin

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
806 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

FRANZ MITTLER
"THE NEW PIANISTIC WAY"
A shortcut to virtuosity
630 Fort Washington Ave., N.Y.C. WA. 8-4371

HERTA GRUEN
PIANIST—ACCOMPANIST—COACH
Vocal repertoire in French, Italian, English, German. Program building.
172 West 79th St., N.Y.C. TR. 4-2362

GEORGE F. ARMSTRONG
TEACHER OF PIANO
803 Carnegie Hall, New York City
Telephone COlumbus 5-9754

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: Academy 2-0588
Will Accept Advanced Violin Pupils

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

BETSY CULP-DORNAY
VOICE TEACHER AND COACH
"I am deeply grateful for your artistic guidance and hope to continue working with you indefinitely."—Lucille Manners
344 West 72nd St., N.Y.C. TRafalgar 7-4999

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

ALLEN HINCKLEY
TEACHER OF SINGING
Metropolitan Opera-Covent Garden-Bayreuth-Paris Grand Opera
Director of Village Light Opera Group
62 Morton Street, N. Y. C. WOrth 4-5978

ALFONSO ROMERO
TEACHER OF VOICE
160 West 73rd Street New York City
TRafalgar 7-5971

IRMA R. ZACHARIAS
TEACHER OF VIOLIN
Only teacher of Maurice Wilk
SPECIAL COURSES FOR TEACHERS
Studio: 305 West 90th St., N.Y.C. EN. 2-1145

VERA CURTIS
(formerly Metropolitan Opera Co.)
TEACHER OF SINGING
COACH:—Opera, Oratorio, Concert
17 East 86th St., New York ATwater 9-5308

HOLLYWOOD

EUNICE BOYD
VIOLIN — LITTLE SYMPHONY
Teacher of Eloise Roessler (Collaboration of Laurent Halleux, Pro-Arte Quartet)
8401 Kirkwood Drive Hollywood, Calif.

Mr. and Mrs.
ABBY DE AVIRETT
TEACHERS OF PIANO
267 So. Arden Blvd., Hollywood, Calif.

FRANZ ALLERS
CONDUCTOR
Ballet Russe de Monte Carlo
Hurok Attractions, Inc.
30 Rockefeller Plaza, New York

American Conservatory of Music
503 Kimball Hall, Chicago, Ill.

Stell Andersen
PIANIST
Concert Mgt.: Albert Morini
119 West 57th Street, New York City

Attilio Baggiore
Lyric TENOR
WGN Concerts, Hollywood, Chicago, New York or Civic Concert Service, Inc., New York, Chicago

ELLEN BALLON
CANADIAN PIANIST
Exclusive Management WILLMORE & POWERS
2 West 45th Street, New York

LOIS BANNERMAN
HARPIST
Mgt.: Albert Morini, 119 West 57th St., N.Y.C.
Lyon & Healy Harp

JULES BLEDSOE
BARITONE
Hollywood Concert Management
6642 Emmet Terrace, Hollywood, Calif.

CECIL BONVALOT
CONCERT VIOLIST
Representative: Theodore Norman
451 Westmount Drive Hollywood, Calif.

William Brailowsky
VIOLINIST
Suite 701, 119 West 57th St., New York

EUGENIA BUXTON
AMERICAN PIANIST
Personal Representative DOLORES HAYWARD
Steinway Hall, 113 W. 57th St., New York

NINO CARBONI
BASS
Suite 705, 119 West 57th Street
New York City

LEON CARSON
TENOR—TEACHER OF SINGING
30 Cottage Pl., Nutley, N.J. Tel.: Nutley 2-2499
160 W. 73rd St., N.Y. Tel.: TRaf. 7-6700

George Chavchavadze
PIANIST
Concert Direction ANNIE FRIEDBERG,
251 West 57th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

CURTIS INSTITUTE
OF MUSIC
Rittenhouse Square, Philadelphia, Pa.

Martha Daughn-Locker
soprano
Management: GEORGE LEYDEN COLLEDGE
RKO Building, Radio City, New York

MARGARET DAUM
AMERICAN LYRIC SOPRANO
Suite 701, 119 West 57th St., New York City

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

LEAH EFFENBACH
PIANIST
Personal Representative: Sheila Harmell
Suite 701, 119 West 57th St., New York City

Virginia George
LYRIC SOPRANO—Concert, Oratorio and Opera
Personal Representative: Agnes Spence,
326 West 76th St., N. Y. C. ENdicott 2-4616

Heard in the Studios

La Forge-Berúmen

Caterina Jarboro, Negro dramatic soprano and the Balladeers, male quartet, gave a concert recently at Derby, Conn. Miss Jarboro sang arias from roles in which she has appeared and also songs of Grieg. Frank La Forge was at the piano. The male group presented numbers of Beethoven, Schubert, Stephen Foster and old English songs, accompanied by Beryl Blanch.

Mr. La Forge gave the second of a series of lecture-recitals at Darien, Conn., on Nov. 24, discussing Malibran and Jenny Lind. Florence Hartley, soprano, sang an aria from Beethoven's Fidelio, and Harriet Versaci, coloratura soprano, was heard in songs from Jenny Lind's repertory. Frank Versaci, flutist, played obbligati and Mr. La Forge was the accompanist.

Mrs. Walter Golde

After an interval of several years, Mrs. Walter Golde (Edith Shear-Sullivan) has resumed teaching in New York. Mrs. Golde studied with Leschetizky for three years in Vienna and with Paderewski in Switzerland. With Jacques Dalcroze, she studied eurythmics and was graduated as an authorized teacher from his Institute in Geneva.

Mrs. Golde made her debut in London after appearing at Lausanne and then toured in England. She also was a member of the faculty at the London Dalcroze School. At the request of Dalcroze, Mrs. Golde went to Morocco as coach and pianist at the home of the exiled Duc de Guise and performed in chamber music programs with members of the royal household.

Mrs. Golde has given recitals in this country, including a series for Polish relief. Among the Golde pupils have been The Lady Nunburnholme, Lady-in-Waiting to Queen Elizabeth; Dorothy Draper, Rosette O'Neill, Norma Gould, Lucille Lawrence, Franklin D. Roosevelt, Jr., and John Roosevelt. Mrs. Golde also coaches teachers in modern piano technic based on Leschetizky principles and the adaptation of Dalcroze eurythmics to piano beginners.

Edgar Schofield

Ishbel Mutch, lyric soprano, was heard at London, Can., under the auspices of the Woman's Music Club and gave a program of songs on an overseas broadcast over CBC, Toronto.

Robert Lange, tenor, has been engaged as a member of the Radio City Music Hall Glee Club.

Ernice Lawrence, tenor, was guest soloist in Hora Novissima at the Church in the Highlands, White Plains, N. Y., and also assisted the Chapel Choir at the Barbizon Club.

All are artists from Edgar Schofield's studio.

Euphemia G. Gregory

Constance Stokes, young Negro mezzo-soprano, presented songs in Italian, German, French and English for the New Century Club of Philadelphia, with James T. Townsend as accompanist.

Donald Hultgren, tenor, sang the role of Tchekalinsky in the New Opera Company's presentation of Pique Dame. Both are artist-pupils of Mme. Euphemia Giannini Gregory.

Iser Szwica

Roman Cycowski, baritone, artist-pupil of Iser Szwica, has arrived in the United States from a world tour. John Rexies, lyric tenor, heard in Europe, South America, South Africa and Australia, is also in New York.

Other Szwica pupils who are active include Leo Resnick, lyric tenor, who has toured in this country; Charlotte Muller, Rudolph Gonszar, baritone of the Berlin Opera, Mizia Rouffi, coloratura soprano of the Paris Opera-Comique and Arthur Cavarra, tenor of the Vienna Opera.

Mr. Szwica was a pupil of Lamperti and retired from the Berlin Opera to devote himself to teaching.

VERA CURTIS

Vera Curtis

Blanche Archambault, artist-pupil of Vera Curtis, started her season with a costume recital of French-Canadian folksongs and an aria from Faust at Torrington, Conn.

Paquita Rabell, specialist in Latin-American and Spanish music, after two appearances in New York, leaves on a tour of the South. Her programs include songs by composers of Spanish Mexico, and Argentina and dances representing the development of the Spanish dance.

Adolph Eckstrom

Virginia Tyre, young lyric-dramatic soprano, and Doris Pape, lyric coloratura soprano, were heard at recent weekly musicales at the studios of Adolph Eckstrom. The series will continue during the season.

Henry Pfohl

In addition to his work as a teacher and soloist, Henry Pfohl is planning to increase the choir at Plymouth Church of the Pilgrims, Brooklyn, N. Y., where he is director, to 150 or 200 voices and present oratorios. The chorus, numbering 80 voices, presents several programs during the season.

"Practice-Musicales" Opened at Dornay-Culp Studios

A large and distinguished audience attended the first of the Practice-Musicales held at the Dornay-Culp Studios in New York. An interesting and original feature of the program was that members of the audience were asked to submit their criticisms of the singers on cards furnished them at the door. This was done enthusiastically by the listeners and the consensus of opinion was that the pupils gave musicianly and tasteful readings of their various numbers. Excellent interpretation, good diction, fine facial expression, were some of the comment. Participants in the program were Shirley Bondurant, soprano; John Graeber, lyric baritone; Laura Hutchinson, lyric soprano, and Harriette Voloshin, contralto. Miss Hutchinson and Miss Voloshin in addition to solos were heard in a duet from Lakme. Mme. Betsy Culp-Dornay accompanied with artistry. A reception followed the program. N. L.

CARROLL GLENN
A BORN VIOLINIST . . . WORTH HEARING NOW
N. Y. World-Telegram *The New Yorker*
Mgt: RAY HALMANS, 119 W. 57th St., N. Y.

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St. New York City

Indianapolis Symphony Orchestra
FABIEN SEVITZKY, Conductor
Franklin Miner, Manager
Murat Theater Indianapolis, Indiana

Jordan Conservatory
OF MUSIC
Bachelor and Master's Degrees
Write for catalog INDIANAPOLIS, IND.

The Juilliard School of Music
130 Claremont Avenue New York City

HARRY KAUFMAN
PIANIST—ACCOMPANIST—COACH
For Information Address
5959 Franklin Ave., Hollywood, Cal. HI. 4616

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

Riccardo Martin
TEACHER OF SINGING
9 Gracie Square New York City

CONCERT MANAGEMENT
ALBERT MORINI
119 West 57th Street
New York City

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

VIRGINIA PEMBERTON
SOPRANO—CHICAGO CITY OPERA
Management: Harry Zelzer
20 No. Wacker Drive, Chicago, Ill.

Maestro of "Belcanto"
Iwan Philippenko
200 West 57th St., New York City
Circle 6-4393

Pittsburgh Symphony Orchestra
FRITZ REINER, Musical Director
Edward Specter, Manager
913 Farmers Bank Bldg., Pittsburgh, Pa.

George Perkins RAYMOND
TENOR
Exclusive Management: Annie Friedberg,
251 West 57th St., New York

ELISABETH RETHBERG
SOPRANO—METROPOLITAN OPERA
Personal Management Michael De Pace,
RKO Building, New York City

E. ROBERT SCHMITZ
PIANIST
Management: Bernard R. Laberge, Inc.,
2 West 46th St., New York City

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Pres. Gertrude Evans, 614 E. Seneca St., Ithaca, N. Y.
N.Y.C. Hdqtrs., Laura Nell Thrift, 25 Prospect Place
Exec. Sec. Mrs. C. M. Sale, 3741 Purdue St., Dallas, Tex.

LEONARD SHURE
PIANIST
Exclusive Management: Annie Friedberg,
251 West 57th St., New York City

Helen Teschner Tas
AMERICAN VIOLINIST
Management: George Kugel
405 West 57th St., New York CO. 5-1264

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York City

Minneapolis College Students Heard in Recitals

MINNEAPOLIS. — Carol Mork, soprano, was heard on the Young Peoples Concert program at the Walker Art Galleries, and John Buxie, baritone, sang over WTCN with Marie Schauer, pianist, as accompanist. Both are pupils of Berthold Busch of the Minneapolis College of Music. Another Busch pupil, Audrey Shorbund, soprano, was a successful contestant for the Metropolitan Opera Auditions of the Air. Marie Schauer, member of the piano faculty, recently presented Alice Griswold and Bill Bliss in concert at the college auditorium assisted by Estelle Larsen, soprano. Peter D. Tkach, director of the music education and choral departments, lectured and demonstrated choral problems at the high school music festival at Madison, S. D.

Frank Mannheimer, London, pianist, and Harold Ayres, concert-master of the Minneapolis Symphony Orchestra, music director of the college, will give a joint concert at the Music Teachers National Association's 63rd annual convention here Dec. 27 to 29. Mr. Tkach will direct his West High Choir on Dec. 29.

Berthold Busch, baritone, member of the college faculty, will present pupils in the Sextette from Lucia with orchestral accompaniment at the third college orchestral concert in January under the direction of William Muelbe of the Minneapolis Symphony Orchestra.

The college concert series during December lists Janet Vail, pianist, pupil of Walther Pfitzner; pupils of Corinne Frank Bowen; the second series of college orchestral concerts under the direction of Mr. Muelbe is scheduled for Dec. 16. Soloists are Janet Vail, Rhoda Nitschke, pianists; Jean Herman, contralto; Ed Souder, baritone and Isabelle Zimmerman, soprano.

Faculty Recitals Listed at Mannes Music School

The annual series of faculty recitals at the Mannes Music School, New York, was announced by Leopold Mannes at a tea in honor of the older students given by Mr. and Mrs. David Mannes, and Leopold Mannes, directors on Dec. 9. Among those who will participate are Yves Tinayre, Paul Stassevitch, Isabelle Vengerova, Olga Eisner, Eric Simon, Samuel Gardner, Frank Sheridan, Leonard Shure, Luigi Silva, Vera Fonaroff and Robert Scholz.

The first meeting this season of the Mannes Music School junior Music Makers Clubs, whose membership includes students from four to eleven years of age, was held at the school on Nov. 27. Mrs. Clara Damrosch Mannes, co-director of the school with her husband, David Mannes, instituted the groups several years ago. Solos and duets as well as original compositions by the students make up the program. Meetings are held four times each year.

Henry Hutchinson, violinist, student of Mr. Stassevitch, was soloist on Dec. 7 with the Nassau-Suffolk WPA Orchestra at Long Beach, L. I. He played the Mendelssohn concerto with Christos Vrionides conducting.

Carl Hein Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog. 114-116 East 85th St., N. Y. C.

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York Riverside 9-4899

Ward-Belmont Conservatory
of WARD-BELMONT JUNIOR COLLEGE
Nashville, Tennessee

Maestro LOMBARDI
Well Known Italian Teacher of Singing
Scientific voice placement. Low rates
Metropolitan Studios, 1425 Broadway, N. Y. C. PE. 6-2634

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

IDA DAVENPORT
TEACHER OF VOICE
175 Riverside Drive, New York City
SChuyler 4-2462

PROF. ANGELA **WESCHLER**
Classes for Teachers and Concert Pianists
New York College of Music
Studio: 171 West 71st St., N.Y.C. SC. 4-7078

VINCENT *Concert Violinist and Director* **SOREY**
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

CYBELLE ABT
SOPRANO—OPERA—CONCERT—RECITAL—RADIO
Exclusive Mgt.: Estelle Lutz Artists Bureau
410 Michigan Avenue, Chicago, Ill.

ELSE HARTHAN **ARENDT**
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
300 Fine Arts Bldg., Chicago Harrison 6267

OSCAR LASSNER
Bass-Baritone
OPERA — CONCERT — RADIO
Mgt. William L. Stein, 113 W. 57th St., N. Y. C.

ALEXANDER ZAKIN
PIANIST
Suite 701, 119 West 57th St.,
New York City

Dormagen Conservatory of Music and Dramatic Art
Hammond, Indiana
Piano AMY DORMAGEN, President Violin LOUIS ZANDER, Dean

THE NORFLEET TRIO Catherine Norfleet, violin; Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Helen Norfleet School, New York, for girls of artistic interests. 125 East 65th St., New York City

RUSSELL GERHART
AMERICAN CONDUCTOR
ALTOONA CIVIC SYMPHONY
914 28th Avenue, Altoona, Pa.

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

CHARLES EVERETT
TENOR—Specializing in Negro Compositions
"An interesting compilation." *N. Y. American*
Rep.: Allyn Carrick, 26 East 35th St., New York

ALFRED **STOBBI-STOHNER**
TEACHER OF VOICE — ACCOMPANIST — COACH
200 W. 57th St., New York City Circle 6-6938

RAYMOND BAUMAN
PIANIST
Artist-Students Accepted
160 West 73rd St., N. Y. C. TRafalgar 7-6700

Silvio Insana
CONDUCTOR COACH VOICE
Studio: Fine Arts Bldg., 410 S. Michigan Ave., Chicago
Phone Webster 2933

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—
Leading to Certificates, Diplomas and Degrees.
Institutional Member of the National Association of Schools of Music.
Catalog on Request Address:—60 South 11th St., Minneapolis, Minnesota

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

LAWRENCE COLLEGE CONSERVATORY *of* MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 3411 Euclid Avenue, Cleveland, Ohio

BUY FROM YOUR LOCAL DEALER

An International Journal
MUSICAL COURIER
You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada $4.50 Foreign, $4.50

WIKTOR LABUNSKI
Pianist-Composer
Director Kansas City Conservatory of Music
Mgt.: Milton Bendiner • Steinway Hall • N. Y.

HERBERT WINKLER
CONDUCTOR—COACH—ACCOMPANIST
Chorusmaster of the New Opera Company
520 West 110th St., N. Y. C. AC. 4-0913

FREDA SHELDON
AMERICAN LYRIC-DRAMATIC SOPRANO
Leading operatic roles in Europe
Suite 701, 119 West 57th St., New York City

CAROLINA LAZZARI
TEACHER OF VOICE
Concert — Opera — Radio
Metropolitan Opera House Bldg., N.Y.C. PE. 6-2634

SERGEI RADAMSKY
TENOR
Opera, Oratorio, Concert
Studio: 4 West 40th Street, New York City

RUDOLPH GRUEN
PIANIST—COMPOSER
CONCERT MANAGEMENT VERA BULL HULL
101 West 55th Street New York City

FREDA DRAPER
CONTRALTO
CHICAGO OPERA COMPANY
1166 N. Dearborn Parkway, Chicago Delaware 8940

ZERFFI
TEACHER OF SINGING
Send for free Reprint
"The Search for a Vocal Method"
51 West 84th St., N. Y. C. TR. 7-4388

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice; OLGA SAPIO, Piano
ROMUALDO SAPIO, Concert and Opera Repertory
67 Riverside Drive, New York ENdicott 2-8044

ETHEL and OTTO **LUENING**
Room 701, 119 West 57th St., New York

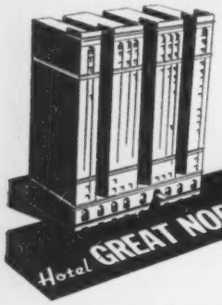
MARIA HUSSA SOPRANO
CHICAGO OPERA—METROPOLITAN OPERA
Opera, Concert, Oratorio
7436 South Shore Drive, Chicago, Ill.

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel Canto Art of Singing
610 Riverside Drive, N. Y. C. EDgecombe 4-2389

SOPHIE *Soprano* Teacher of Singing **MOORE**
Diplomas Royal Philharmonic Academy and Conservatory of St. Cecilia Rome.
1160 Fifth Ave., N. Y. C. SAcramento 2-6773

CLAIRE COCI at the console of the organ at the West Point Military Academy, where she has appeared recently twice in recital. Miss Coci now is making a transcontinental tour under the management of Bernard R. Laberge.

For Many Years the Residence of Distinguished Musicians



A Few Steps from Carnegie Hall
Opposite Steinway Hall

It is no mere chance that *the Hotel Great Northern is preferred by musicians* . . . the management having catered to persons in music and the arts over a period of many years. The location of the Great Northern is, of course, perfect, *with all the centers of music at hand.*

Spacious, comfortable rooms modernly decorated and furnished. Popular-priced restaurant.

Practice Rooms Available

ROOM and BATH
SINGLE from $2.50
DOUBLE from $3.50
SUITES from $5.00
Special Weekly Rates

Our 111 West 56th Street entrance adjoins garage.

HOTEL GREAT NORTHERN
118 W. 57th ST., NEW YORK CITY • Telephone Circle 7-1900

ATTUNED TO MUSIC LOVERS' TASTES
THE BUCKINGHAM
Newly Modernized
57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.

ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

Olin Downes in Hospital

Olin Downes, music critic of the New York Times, underwent an operation for appendicitis at the Brooklyn Hospital on Dec. 1. The condition of Mr. Downes was reported by the hospital to be good.

PASSED AWAY

CHRISTIAN SINDING, 85, eminent Norwegian composer, died in Oslo on Dec. 3. He had visited America in 1920 and 1921 as guest professor of composition at the Eastman School of Music in Rochester, N. Y., taking the place of Sibelius, who had accepted the post but was unable to come here. Sinding, born in Kongsberg, Norway, attended the Cathedral School at Christiania. His father having died in his youth, he was reared by an uncle who allowed him to enter a piano factory as an apprentice and learn music as a avocation. Later he studied at the Leipsic Conservatory as a pianist, and worked privately in Berlin, Dresden and Munich. He had lived in Oslo since 1882, being granted a life pension by the Norwegian Government in 1915. His large output of pleasingly melodious, somewhat Romantic music, with folk coloring, included an opera, The Sacred Mountain, produced at Dessau in 1914; 3 symphonies, 3 violin sonatas, a piano concerto, violin suites, many piano works (including the popular Rustle of Spring) and some 200 songs.

MAUD MORGAN, 81, noted American harpist, passed away at the Richmond Memorial Hospital on Staten Island, N. Y., Dec. 2. She was born in New York, the daughter of George Washbourne Morgan, well-known organist, who was a nephew of the Lord Mayor of London. She began piano study at 8, but soon learned harp and made her debut in a concert with Ole Bull in the 'seventies. She had appeared also as associate artist with Kreisler, Rosenthal, Carreño, Wilhelmj, Campanini, Max Alvary, Horatio Parker and others. She was honorary president of the Central Society of Harpists. In 1924 her golden jubilee was celebrated in Carnegie Hall, New York, by many fellow artists. She is survived by three nephews and three nieces.

CECIL FORSYTH, 71, composer and author of books on music, died in New York, Dec. 7. He was born in England and educated at Edinburgh University and the London Royal College of Music. He came to this country in 1914 and had been associated with the New York music publishing firm of H. W. Gray Co. His compositions included a viola concerto, orchestral works, masses, and part-songs. He wrote Music and Nationalism, A Treatise on Orchestration and, with Sir Charles Villiers Stanford, a History of Music.

GENNARO PAPI, 55, Metropolitan Opera conductor, died suddenly in his New York apartment on Nov. 29 a short time before he was to have conducted the performance of La Traviata. Born in Naples, he was graduated in piano and harmony from the Naples Conservatory and also studied at di Pietro a Maiella in Naples. In 1905 he became an assistant conductor at the San Carlo in Naples and from 1909-10 was chorus master at the Imperial Theatre, Warsaw. In 1911-12 he was associated with Campanini at Covent Garden, London. Papi also conducted in Buenos Aires, Warsaw, Mexico City, the Chicago Civic Opera, San Francisco and St. Louis Grand Opera. He came to the Metropolitan first in 1913 as assistant to Toscanini, and remained until 1927 when he went to Chicago. He returned to the Metropolitan in 1935 and had been entrusted with much of the Italian repertoire. A friend of many noted singers, including the late Caruso, Papi had presided over debut appearances of several of them. As a conductor he was the first to present Puccini's operas over the air. His widow and two children are in Naples.

FRANK LAIRD WALLER, 52, head of the voice department of the Kansas City Conservatory of Music, died on Nov. 30 in Kansas City, Mo. Former director of the Milwaukee Philharmonic Orchestra, Dr. Waller had held posts with the National Broadcasting Company and with musical organizations in Richmond, Va., and other cities. While a student at the University of Wisconsin, he was a noted athlete and had been a member of the U. S. Olympic team. In addition to serving as accompanist for Lillian Russell on one of her world tours, Dr. Waller had coached many singers including Luisa Tetrazzini, Rosa Raisa, Edith Mason, Alice Neilson, Frances Peralta, Olga Biani and Charles Sears.

GRENVILLE VERNON, 58, former music critic, died in New York on Nov. 30. After his graduation from Harvard, he became a reporter and a critic on music and drama for the New York Times. He succeeded Carl Van Vechten as assistant music critic of the Times in 1908 and a year later became associated with Henry E. Krehbiel in the music department of the New York Tribune. From 1928 to 1938 he was editor of the Dial Press and, for a time, its president. Mr. Vernon became associated with The Commonweal as dramatic critic about seven years ago and held this post at his death. He had edited a pre-Civil War collection of American folksongs, written many plays and biographies, and books. Surviving are his daughter and a brother.

BERNARD SHEVLIN, 56, music editor and a member of the editorial staff of the Jewish Morning Journal for 29 years, died on Nov. 28 in New York. Born in Russia, he was London correspondent for a Polish newspaper before coming to the United States in 1912. He was considered an authority on Jewish liturgical music. His widow, a brother and a sister survive.

LENA DORIA DEVINE (Mrs. Conrad Meyer), vocal teacher, died on Oct. 29 in San Francisco. She was a pupil of Lamperti, with Mmes. Albani and Sembrich as fellow students.

ROY HAINES, 62, from 1915 to 1934 trombonist with the New York Philharmonic-Symphony Society, died in Astoria, L. I., New York, on Dec. 2. Mr. Haines had played with the old New York Symphony, retiring in 1934. His widow survives.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Alion, Helen
Askenasy, Lola
Benelli, Sandro
Benni, Della
Ceh, Frances
Concialdi, E.
Cooper, Nell
Corado, Alexander
Dalmy, Greta
Darling, John Garret
De Gregorio, Franco
De Loor, Gustave
Didur, Olga
Didur, Adamo
Du Bois, Eugene
Fabrizi, Maestro Gernis
Feibish, Borris
Frankel, Joseph
Franken, Mirian
Gerpoul, Arco
Hansen, Harold
Harris, Richmond
Harrison, Mary
Herlinger, Ruzena
Joel, Gerhard
Johnson, Kay
Kemp, Clifford
Kirk, Beverly
Kiszely, Itza
Kolitsch, Vlado
Krull, Richard
LeBray, Yvette
Lenci, Estella
Ligotti, Erminia
Lorenz, Max
Mason, Marcella
Merkel, Sonya
Myriald, Marguerite
Osberg, Frederick C.
Papania, Edward
Pavlowsky, Jascha
Pellitier, Pierre
Rudley, Marian
Savina, Anna
Shapiro, Julia
Smith, Walter D.
Santelli, Lita
Schneider, Annetta
Shotwell, Marie
Sjoland, Gatti
Sommovigo, Oddone
Staffardi, Gualtiero
Still, Dorothy
Taizline, Eugene
Taylor, William B.
Trabilsee, Tofi
Van Rhyn, Rene
Viviani, Gaetano
Xirelli, Tito
Zeikel, David

LOUIS J. HOLLANDER & CO.
CERTIFIED PUBLIC ACCOUNTANTS
175 FIFTH AVENUE
NEW YORK
Phone GRamercy 7-2976-2977

LEO ROSENEK
Member of the CURTIS INSTITUTE faculty
CONDUCTOR—COACH—ACCOMPANIST
Hotel Colonial, N. Y. C. TRafalgar 7-2000

HANS BUSCH
STAGE DIRECTOR
Teatro Colon, Buenos Aires; Glyndebourne Festivals
Royal Opera, Stockholm; Theatre Monnaie, Brussels
Per. Rep.: W. Stein, 133 Fort George Ave., N.Y.C.

ALICE WIGHTMAN
COACH — ACCOMPANIST
Studio: Metropolitan Opera House Bldg., N.Y.C.

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

JOHN SHELDON DAVIS
BASS—BARITONE
Management: William Neill, Inc.
119 West 57th St., New York City

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

OLIVER HERBERT
COACH-ACCOMPANIST
ORATORIO—SONG REPERTOIRE
50 West 67th St., N. Y. City TRafalgar 7-1788

NELSON SABIN
Distinguished American Baritone
Star of Concert, Radio, Opera
Mgt. Milton Bendiner, Steinway Hall, N. Y. C.

EUPHEMIA GIANNINI GREGORY
TEACHER OF SINGING
Faculty member of Curtis Institute of Music
30 Overhill Rd., Stonehurst, Upper Darby, Pa.

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

RUTH HEIZER
Contralto
COACH—ACCOMPANIST
627 Kimball Building Chicago, Ill.

CARL CRAVEN
TENOR and TEACHER
Director Chicago Light Opera Co.
523-25 Fine Arts Bldg., Chicago, Ill.

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

ORGAN
Robert W. Morse
Recitals—Instruction
224 Waverly Pl., N. Y. CH 3-6192

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

Margaret Henderson Smith
SOPRANO
American Folk Songs in Costume
Suite 701 119 W. 57th St., N. Y. BO. 8-3012

FRITZI SIEBACH
ACCOMPANIST
825 Orchestra Building, Chicago, Ill.

SAMUEL MARGOLIS VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9185

HARRY JOMPULSKY
Teacher of Voice, Opera, Concert, Oratorio
310 West 79th St., N. Y. TRafalgar 7-7243
725 Boylston St., Boston. KENmore 3318

Mme. MARION SZEKELY-FRESCHL
TEACHER OF VOICE
will accept students in Singing, Repertoire, Stage Deportment. Audition by appointment.
127 South 18th St., Philadelphia, Pa. LOC. 6816

MRS. H. H. A. BEACH
COMPOSER—PIANIST
Henry Hudson Hotel
353 West 57th St., New York, N. Y.

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

CRYSTAL WATERS
TEACHER OF VOICE
Radio, Screen, Concert, Opera
Studio: 405 East 54th St., N.Y.C. VO. 5-1362

ARPAD SANDOR
COACH
Program Building for Recitals
136 W. 55th St., N. Y. Phone: Circle 7-6364

MARGUERITE POTTER
CONTRALTO
Mgt. Milton Bendiner, Steinway Hall, N. Y. C.

DINO BIGALLI
CONDUCTOR—VOCAL COACH
725 Fine Arts Building Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
Opera Concert Oratorio
416 Fine Arts Building, Chicago, Ill.

JOSEF WAGNER
PIANIST—COMPOSER
370 Central Park West, New York City
MOnument 2-3996

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

Edwin McArthur
"The New Genius of the Conductorial Firmament."
(Los Angeles Herald)
Mgt.: NBC Concert Service, RCA Bldg., N. Y. C.

EDWARD MELTZER
Conductor
Vienna, New York, Boston, Chicago Orchestras
"A concert never surpassed."—Hartford Times.
Transcontinental Tour—SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

Henrietta M. Heath
CONCERT PIANIST AND TEACHER
Recommended by Alberto Jonas
812 Carnegie Hall, New York—Circle 7-0924

Maud-Key Shelton
Soprano
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

AMANDA MacDONALD
ACCOMPANIST
VOCAL COACH
728 Kimball Building Chicago, Ill.

GAIL KUBIK
AMERICAN COMPOSER

DIMITRI ONOFREI
TENOR—METROPOLITAN—CHICAGO—SAN CARLO
Opera Companies
ART OF SINGING
Studio: Congress Hotel, Chicago, Illinois

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

YELLA PESSL
The Harpsichordist and Bach Interpreter
Boosey & Hawkes Artists Bureau, Inc.,
119 West 57th St., New York

EDWIN KEMP
TENOR and VOICE TEACHER
Chicago Conservatory, 25 East Jackson Blvd., Chicago

Col. RICARDO de ESCAMILLA
presents ROMANCE OF OLD MEXICO
featuring GRETA RUBIO
Booking Season 1941-42—Redpath
Personal Manager—Bertha Ott, Chicago, Ill.

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

DELTA OMICRON
NATIONAL MUSIC SORORITY
Esther Cox Karge, *National President*
2353 North 72nd St., Wauwatosa, Wisconsin

PHI BETA
NATIONAL PROFESSIONAL FRATERNITY
of MUSIC and SPEECH
Central Office: 2218 Union Ave., S.E.
Grand Rapids, Michigan

ATTILIO POTO
CONDUCTOR
MASSACHUSETTS SYMPHONY ORCH.
198 Salem St., 119 W. 57th St.
Boston, Mass. New York

Elizabeth Travis
PIANIST
Suite 701, 119 West 57th St., New York

ISABEL FRENCH
SOPRANO—TEACHER OF SINGING
Member of Faculty: New England Conservatory
2 Bellingham Place, Boston, Mass.

IDA FRANCA
OPERATIC SOPRANO—VOICE TEACHER
904 Carnegie Hall, N. Y. City Circle 6-5490

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

AUGUSTA COTTLOW
CONCERT PIANIST — TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093

IDA ELKAN
Originator of Ear Training—Sight Reading
Piano Method
SPECIAL COURSES FOR PIANO TEACHERS
903 Carnegie Hall, N. Y. C. Circle 6-2746

ANICETA SHEA
SOPRANO
Suite 702, 119 West 57th Street
New York City

FRANCES STOWE
PIANIST — TEACHER
160 West 73rd Street, New York City
Phone TRafalgar 7-6700

Elmer Schoettle
PIANIST
1 Follen Street Cambridge, Mass.

JOHN MACDONALD
BASS—BARITONE
410 So. Michigan Avenue, Chicago, Ill.

DOROTHY SARNOFF
SOPRANO
Personal Representative: Josephine Vila, Inc.
119 West 57th Street New York City

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
134 West 58th St., New York Circle 7-3958

CHARLES RICHARD
COACH—ACCOMPANIST
311 West 100th St., New York City
ACademy 4-8142

JOSEPH ROGATCHEWSKY
TENOR
VOCAL STUDIO:
150 E. 52nd St., N. Y. C. Tel. EL. 5-4373

BARRERE TRIO
BARRÈRE — BRITT — RAPPAPORT
Flute 'Cello Piano
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada, $4.50 Foreign, $4.50

ADVERTISING INDEX

	Page
ABRAVANEL, Maurice	19
Abt, Cybelle	31
Academy of Vocal Arts	27
Alberti, Solon	29
Allera, Franz	30
American Conservatory of Music	30
Andersen, Stell	30
Antoine, Josephine	19-25
Arendt, Else Harthan	31
Armstrong, George F.	29
BACEVICIUS, Vytautas	14
Bachner, Louis	29
Baggiore, Attilio	30
Bagley, Silvia	26
Baklor, Elsa	26
Balestrieri, Giuseppe	26
Ballon, Ellen	30
Bannerman, Lois	30
Barrere Trio	33
Barrows, Harriet Eudora	33
Bartlett, Ethel & Rae Robertson	18
Baum, Kurt	17
Bauman, Raymond	31
Beach, Mrs. H. H. A.	33
Beasley, Mebane	28
Berkley, Harold & Marion	27
Bianca, Sondra	26
Bigalli, Dino	33
Bjoerling, Jussi	18
Blatherwick, Barbara	29
Bledsoe, Jules	30
Bolek, George	29
Bonvalot, Cecil	30
Boyd, Eunice	29
Brady, William S.	29
Brailowsky, William	30
Branzell, Karin	25
Briggs, Berniece	28
Brownlee, John	25
Buckingham Hotel	32
Burke, Hilda	18
Burnham-Wragg Piano School	29
Burton, Arthur M.	31
Busch, Adolf & Rudolf Serkin	18
Busch, Hans	33
Butler, Hanna	33
Buxton, Eugenia	30
CARBONI, Nino	30
Carson, Leon	30
Carter, John	17
Castagna, Bruna	17
Cavadore, Giuseppe	33
Chase, Helen	27
Chavchavadze, George	30
Chicago Musical College	30
Cleveland Institute of Music	31
Coates, Albert	14-25
Coffer-Chantel, Violette & Helene	26
Collins, Edward	12
Cook, Naomi Cullen	12
Cordon, Norman	17
Cornish, Dorothy	26
Cottlow, Augusta	33
Craven, Carl	33
Crooks, Richard	17
Culp-Dornay, Betsy	29
Curtis Institute of Music	30
Curtis, Vera	29
Czerwonky, Richard	33
DARWIN, Glenn	19
Daughn-Locker, Martha	30
Daum, Margaret	30
Davenport, Ida	31
Davis, John Sheldon	33
De Avirett, Abby	29
de Escamilla, Ricardo	33
Delta Omicron Sorority	33
De Sellem, Elaine	31
Devries, Mr. & Mrs. Herman	12
Dickenson, Jean	19
Dickson, Donald	2-19
Dickson, John Colville	26
Dilling, Mildred	17
Djanel, Lily	26
Dormagen Conservatory	31
Drauer, Freda	31
Dudley, Edward	10-19
EASTMAN SCHOOL of Music	30
Eckstrom, Adolph	27
Edkins, Alden	26
Edwards, Carlo	26
Effenbach, Leah	30
Eisenberg, Maurice	19
Elkan, Ida	33
Elmore, Robert	26
Erb, John Warren	27
Evans, Merley	27
Everett, Charles	31
FAIRBANK, Janet	8-19
Files, Ada Belle	26
Fischer Inc., Carl	14
Fletcher, Lola	33
Franca, Ida	33
Francescatti, Zino	18
French, Isabel	33
Fuchs, Viktor	29
GAINES, Bernice van Loan	28
Ganz, Rudolph	12
Gaudenzi, Edith W.	26
Genovese-Gazzale, Nana	29
Gerhart, Russell	31
George, Virginia	30
Gescheidt, Adelaide	24
Glenn, Carroll	30
Gorin, Igor	13
Gorodnitzki, Sascha	19
Graham, Martha	16
Grainger, Percy	14
Grasse, Edwin	29
Great Northern Hotel	32
Gregory, Euphemia Giannini	33
Grobani, Benjamin	26
Grobe, Edouard	26
Gruen, Herta	29
Gruen, Rudolph	31
HAENSEL & JONES	17
Heath, Henrietta M.	33
Heizer, Ruth	33
Henke, Margaret	31
Herbert, Oliver	33
Hero, Stephan	19
Hill, M. Wood	33
Hinckley, Allen	29
Hollander & Co., Louis J.	32
Hoyen, George	30
Hussa, Marie	31
ILLINOIS Wesleyan University	26
Indianapolis Symphony Orchestra	11-30
Insana, Silvio	31
Institute of Musical Art	27
JAGEL, Frederick	25
Jolliffe, Norman	29
Jompulsky, Harry	33
Jones, Alton	24
Jordan Conservatory of Music	30
Judson Concert Mgt., Arthur	18
Juilliard School of Music	30
KASKAS, Anna	18
Kaufman, Harry	15-30
Kemp, Edwin	33
Kennedy, Steven	19
Kiepura, Jan	26
Kilenyi, Edward	13
Kipnis, Alexander	26
Kitain, Anatole	26
Kitchell, Iva	16
Kolberg, Hugo	26
Kreisler, Fritz	19
Kubik, Gail	33
Kurtz, Arved	27
LABUNSKI, Wiktor	31
La Forge-Berumen Studios	30
Lassner, Oscar	31
Laubin, Reginald & Gladys	16
Lawrence College Conservatory	31
Lazzari, Carolina	31
Lehmann, Lotte	18
Lenox, Lucie	29
Leopold, Ralph	26
Leslie, Grace	26
Levy, Heniot	33
Limantour, Jose Yves	25
Liszniewski, Karol	31
Lombardi, Giacchino	31
Luboshutz & Nemenoff	19
Luening, Ethel & Otto	31
Lushanya, Mobley	19
Luviso, Marie	10-24
MAC BURNEY Studios	33
Macdonald, John	33
MacDonald, Amanda	33
Mahler, Fritz	18
Manners, Lucille	19
Mannes Music School	27-30
Margolis, Samuel	33
Maracci, Carmalita	18
Martin, John	26
Martin, Riccardo	30
Martini, Nino	13
Mc Arthur, Edwin	33
Mc Chesney, Ernest	17
Mc Clanahan, Richard	29
Melchior, Lauritz	19
Meltzer, Edward	33
Menuhin, Yehudi	13
Metropolitan Musical Bureau, Inc.	18
Milanov, Zinka	26
Minneapolis College of Music	31
Mittler, Franz	29
Montes, Monna	16
Moore, Grace	18
Moore, Sophie	31
Morini Concert Mgt.	30
Morini, Haydee	16
Morse, Robert W.	33
Munsey, Ethel Holmes	26
NAKUTIN, Alexander	33
N B C Concert Service	19
National Symphony Orchestra	30
Naylor, Bernard	8
Neill, Inc., Wm.	24
Nelson, Edgar	33
New York College of Music	31
Norfleet Trio	31
Norris, Jean	8
Novaes, Guiomar	17
OBERLIN Conservatory of Music	31
Onofrei, Dimitri	33
Ott, Bertha	33
Overton, Caroline	29
PAGGI, Ada	33
Pascarella Trio	33
Peerce, Jan	9
Pemberton, Virginia	30
Pescia, Astolfo	26
Pessl, Yella	33
Petri, Egon	19
Phi Beta	33
Philippenko, Iwan	30
Pinza, Ezio	19
Pittsburgh Symphony Orchestra	30
Platoff, Don Cossack Chorus	18
Poole, Valter	26
Poto, Attilio	33
Potter, Marguerite	33
RACHMANINOFF, Sergei	14
Radamsky, Sergei	31
Raymond, George Perkins	30
Reeves, George	26
Renardy, Ossy	19
Rethberg, Elisabeth	30
Richard, Charles	33
Riesberg, F. W.	29
Rio, Anita	29
Robeson, Paul	18
Roche, J. Maxwell	29
Rogatchewsky, Joseph	33
Romero, Alfonso	29
Rosati, Enrico	27
Rosenek, Leo	33
Rosenthal, Hedwig	29
Ross, Stuart	29
Rudolph, Anne	16
SABIN, Nelson	33
Salter Artist Mgt., Jack	13
Salzedo Concert Ensemble	19
Sample, John Dwight	12
Sandor, Arpad	33
Sapio Studios	31
Sarnoff, Dorothy	33
Schafmeister, Helen	24
Schmitz, E. Robert	30
Schoenwald, Grete	29
Schoettle, Elmer	33
Schofield, Edgar	29
Schuster, Joseph	18
Schwerke, Irving	8
Shea, Aniceta	33
Sheldon, Freda	31
Shelton, Maud-Key	33
Shure, Leonard	30
Siebach, Fritzi	33
Sigma Alpha Iota	30
Simon, Eric	27
Smith, Margaret Henderson	33
Sorey, Vincent	31
Spalding, Albert	18
Speaks, Margaret	19
Stassevitch, Paul	18
Steber, Eleanor	17
Sten, Susanne	17
Stevens, Rise	18
Stillman-Kelley, Edgar	29
Stobbi-Stohner, Alfred	31
Stoessel, Albert	27
Stowe, Frances	33
Stravinsky, Igor	25
Studebaker, Dorothy	28
Swarthout, Gladys	19
Szekely-Freschl, Marion	33
Szell, George	18
TALLEY, Marion	18
Tas, Helen Teschner	30
Tashamira	16
Taylor, Bernard U.	29
Taylor, Mary Sinclair	28
Temianka, Henri	17
Tennyson, Jean	26
Trapp Family Singers	18
Traubel, Helen	13
Travers, Patricia	17
Travis, Elizabeth	33
Tully, Alice	19
Tuthill, James A. Brown	26
Tweedy, Maude Douglas	29
VAN DEN BERG, Atty	24
Van de Veer, Gina	27
Van Wey, Adelaide	24
Veen, Jan & Erika Thimey	16
Verson, Cara	12
Virgil School of Music	31
Vita, Arturo	26
Votipka, Thelma	31
Vronsky & Babin	18
W G N CONCERTS, Inc.	19
W G N Metropolitan Opera Quartette	25
Wagner Mgt., Inc., Charles L.	26
Wagner, Josef	33
Wagner, Oscar	30
Ward-Belmont Conservatory	31
Warner, Ardelle	26
Waters, Crystal	33
Watson, Jean	17
Weber, Henry	25
Webster, Beveridge	19
Wells, Howard	33
Werrenwrath, Reinald	29
Weschler, Angela	31
Westminster Choir College	31
Wightman, Alice	33
Winkler, Herbert	31
Wittgenstein, Paul	30
Witwer, Kathryn	19
ZACHARIAS, Irma R.	29
Zakin, Alexander	31
Zelzer, Harry	33
Zerffi, William A. C.	31

MUSICAL COURIER

Booking Issue 1942-1943

[to be published February 1st]

will link

The Artist and the Manager

Direct with the

Local concert managers, club officials, orchestras, festivals and opera committees, and with all other sponsors and bookers of next season's musical events.

Information of value to "the business of booking," whether done by the manager, personal representative or artist himself, will be handled from a practical standpoint so that the issue will contain no "dead-wood" details.

THOROUGH, EFFECTIVE COVERAGE OF THE ENTIRE UNITED STATES, CANADA, LATIN AMERICA AND OTHER BOOKING CENTERS

In order to keep the issue practically sized and usable, it will positively be limited to 144 pages

No advance in rates either to the reader or advertiser

MAKE YOUR RESERVATION FOR SPACE NOW

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Maurice Seymour, Chicago

MILDRED DILLING

Harpist, Gave Her First New York Town Hall Recital Since 1939 on Dec. 16

20 CENTS